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ABSTRACT

This document summarizes the work of participants in California's Towards Arts Assessment Project (TAAP). The project participants worked on developing guidelines and plans for arts assessments. The document includes the TAAP participants' performance assessments as illustrations and as guidelines for continuing a dialogue in the feasibility and success of assessment in the arts. The participants were introduced to the concepts and terms of performance assessment. Four kinds of assessment were offered as examples: (1) enhanced multiple choice, (2) open ended problems, (3) exhibition projects, and (4) portfolios. These assessments were to contribute to the publication that would "advance dialogue in the state on assessment in the arts." Teachers were then asked to select content standards from the California visual and performing arts framework, component goals, and objectives; describe their instructional activities to teach the content standards; design an assessment of student learning; and develop rubrics or scoring guides for assessing the students' work. The prelude is built on the guidelines of the Visual and Performing Arts Framework. It not only discusses examples of assessment for the arts developed by California arts teachers in the TAAP, but it also discusses the issues underlying performance assessment. The document is divided into five chapters concerning respectively: (1) performance assessment, what it is and what it looks like, (2) assessing the arts: a challenge to teachers, (3) two examples of performance assessment in the arts, (4) the future of the TAAP, and (5) assessment in the arts, the national trend. A 19-item bibliography is included. (DK)

ED 364 457

A Prelude to Performance Assessment in the Arts

— Towards Arts Assessment Project (TAAP) —

A Joint Project of the History-Social Science and Visual and Performing Arts Office
and the
Sacramento County Office of Education
Sacramento, California 1993

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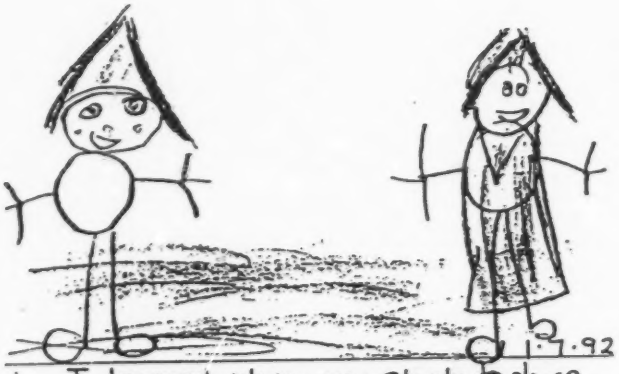

1.7.92

1. I learned when you start to dance you have to concentrate on stage.
2. I danced skipping around to see the stars the beat.
3. I would do better at skipping around.

SO 023 469

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Elementary and Secondary Education Act, Chapter 2
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Foreword

We are pleased to present the contributions of some of California's finest educators to the *Prelude for Performance Assessment in the Arts*. They have worked over a year to make the Towards Arts Assessment Project (TAAP) come to life. We are confident that this Prelude will contribute significantly to the dialogue on assessment in the arts in California. A vision for arts education, which has been shared by many teachers of dance, drama/theatre, music and visual arts and by arts curriculum specialists for over ten years, is being realized.

At the onset of TAAP, we hoped to open the dialogue in the state and demonstrate to arts educators, the general education community, the public, and the Legislature that performance assessment in the arts was doable, did not inhibit the creative process, and contributed to improved curriculum and instruction. We believe *A Prelude to Performance Assessment in the Arts* does just that.

We anticipate that several audiences will find this Prelude of interest. Curriculum specialists in arts education will appreciate TAAP work for its contribution toward implementing the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*. Arts specialists, classroom teachers, and artist educators who work on a daily basis with students in dance, drama/theatre, music, and the visual arts should find the examples thought-provoking as they plan instruction. Through reflection on the TAAP work and ongoing dialogue with other teachers and educators, we hope that their creativity will be further unleashed and new and more models of performance assessment will be developed. Faculty and students in preservice education, Schools of Education, should find performance assessment to be invaluable in learning more about what K-12 students know and can do in the arts. Those working with performance assessment in other disciplines should find that the definitions help to bring focus and specificity to the various aspects or features of these types of assessments. Parents and the community should benefit from this Prelude and gain greater commitment to the arts as a critical part of the core curriculum. And, California's Legislature will become better informed and gain greater appreciation for the importance of arts education for all students, kindergarten through grade twelve, and the contri-

bution of assessment in the arts toward improved curriculum, instruction, and education reform.

Many people have helped to frame the thinking that has gone into TAAP, including the leadership of the professional organizations for each arts discipline, the California Alliance for Arts Education, and the special committee on assessment in the arts of the Legislative Action Coalition for Arts Education. The TAAP project could not have been initiated nor continued successfully without the belief in our mission and ongoing encouragement from Fred Tempes, Associate Superintendent, Curriculum, Instruction and Assessment Division, California Department of Education, and David P. Meaney, Superintendent of Schools, Sacramento County Office of Education. We are thankful for the continuing support of TAAP from the Middle Schools Demonstration Project and the involvement of Les Pacheco, Consultant. The guidance and ideas from Dale Carlson, Assistant Superintendent, and Sue Bennett, Consultant, of the California Assessment Program Office, have been most beneficial.

We are particularly indebted to Ruth Mitchell, Associate Director of the Council for Basic Education, Washington, D.C., who has worked hand-in-hand with us through the implementation of TAAP. Her brilliant work as writer of this publication has captured the commitment, enthusiasm, and work of the TAAP teachers as well as put forth the visions and hopes of the leadership team. We are grateful to Dennie Palmer Wolf, Project Zero, Harvard University, for her contributions to molding our direction and her belief that we are making significant contributions to national movements in arts assessment as well.

TAAP has been a team effort between the History-Social Science and Visual and Performing Arts Office, California Department of Education and the Sacramento County Office of Education. We have proved that "two heads are better than one." We appreciate deeply the creativity and dedication of the many staff members of this team, who are credited in the Preface.

We dedicate this publication to California's elementary, middle grade, and secondary students. As educators become more proficient with performance assessment in the arts, each student should have greater understanding of his/her goals, knowledge, and accomplishments in the arts, and appreciation for the arts in daily life.

Diane L. Brooks, Administrator
History-Social Science and Visual and Performing Arts Office
California Department of Education

Alice R. Furry, Assistant Superintendent
Educational Services
Sacramento County Office of Education

Preface

The California educational system is well equipped to pioneer performance assessment in the arts, for a number of reasons. The state focused on curriculum reform and began a series of curriculum frameworks in the early 1980's; this included a framework for the arts in 1982, which was updated and reissued in 1989. In the middle 1980's, the California Assessment Program (CAP) began to experiment with performance assessment for its accountability measures, and has consistently led the U.S. in successful implementation.

The education community has been fortunate in the leadership it has enjoyed from the California Department of Education. Not the least of the accomplishments of this leadership is the involvement of teachers at every stage of developing both curriculum frameworks and assessments. In addition, no other state in the country has a mechanism like the subject matter projects, modeled on the Bay Area Writing Project at the University of California Berkeley. The projects bring the intellectual power of the University of California and the California State University system to K-12 teachers through nine professional development projects, including The California Arts Project (TCAP).

The Towards Arts Assessment Project (TAAP) exemplifies this California tradition of leadership at the state level and teachers' development of their professional expertise. The arts teachers who have worked with TAAP for its first year (and we hope will continue through many more) were nominated by their professional peers in the California Alliance for Arts Education; The California Arts Project; the Curriculum Commission; the Middle Schools Demonstration Project; the Galef Institute; the California Art Education Association; the California Dance Educators' Association; the California Educational Theatre Association; the California Music Educators Association, and the County State Steering Committee representing County Offices of Education. TAAP now consists of 91 teachers—17 dance, 23 music, 19 theater, 32 visual arts—from all parts of California. Their names are proudly listed at the end of this preface.

Leadership at the state level set the TAAP in motion. The

idea for a collection of teacher-generated arts assessments was supported by Francie Alexander, then Associate Superintendent of the Curriculum, Instruction, and Assessment Division, California Department of Education (CDE) and later Assistant Secretary in the Office of Educational Research and Improvement (OERI) of the U.S. Department of Education. The idea was pursued within the California Department of Education by Diane Brooks, History-Social Science and Visual and Performing Arts Administrator, who put together a steering committee for TAAP which included, besides herself, Joan Peterson, Visual and Performing Arts Consultant, CDE; Patty Taylor, History-Social Science and Visual and Performing Arts Consultant, CDE; Les Pacheco, Middle Schools Consultant, CDE; Alice Furry, Assistant Superintendent, Sacramento County Office of Education; and Crystal Olson, Director, Curriculum and Instruction, Sacramento County Office of Education. The team was assisted by Sue Bennett, Consultant, California Assessment Program (CAP) and Glenda Gentry, Executive Director, The California Arts Project. Additional project staff from the Sacramento County Office of Education included Joyce Wright, Director of the Regional Visual Arts Institute; Jan Talbot, Program Manager, Curriculum; Linda Murai, Program Manager, Assessment Projects; and Niel Malvetti, Coordinator, Research and Development. TAAP facilitators were: for music, Don Doyle, Los Angeles Unified School District; for drama/theatre, Jan Jory, Manteca Unified School District; for dance, Yvonne McClung, San Francisco Unified School District; and for visual arts, Christine McEnespy, Natomas Unified School District. TAAP has been funded by grants from the Middle Schools Demonstration Project, ESEA Chapter 2, and contributions from the organizations represented. Assistance has also been provided by The Getty Center for Education in the Arts. TAAP participants have donated uncompensated time to devising and documenting arts assessments, a credit to their commitment and support for furthering arts education and assessment.

At the first meeting in September 1991, the TAAP Steering Committee and staff introduced participants to the concepts and terms of performance assessment. Four kinds of assessment were offered as examples: enhanced multiple-choice; open-ended problems; exhibition/project; and portfolios, but there was no suggestion that this exhausted the possible types that could be developed. These assessments were to contribute to a publication that would "advance dialogue in the state on assessment in the arts."

Teachers were then asked to select content standards from the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*, component goals and

objectives; describe their instructional activities to teach the content standards; design an assessment of student learning with help from the staff and steering committee, mostly by phone; and develop rubrics or scoring guides for assessing the students' work. The documented assessments, frequently accompanied by videotapes and student samples, were collected from the TAAP participants in June 1992.

This Prelude summarizes the year's work in arts assessments and provides guidelines — derived from the initial set of assessments — for further developments. We have used the TAAP participants' performance assessments as illustrations and as guidelines for continuing the dialogue. We apologize to those whose assessment projects have been presented in part; a variety of selected parts informs the process.

This Prelude is written with immense respect and gratitude for those teachers who spent time and energy on these assessments, often adding to challenging teaching responsibilities. Selecting some assessments as examples is intended to be representative of the work of the total group, each of whom made significant contributions to improving curriculum and instruction through performance assessment.

TAAP participants:

Steve Allfree, Zamora Elementary School, Woodland Unified School District

Judith Alter, University of California Los Angeles

Nancy Andrzejzak, Terra Cotta Junior High School, Lake Elsinore Unified School District

Donna Banning, El Modena High School, Orange Unified School District

Robert Beukama, Niguel Hills Junior High School, Capistrano Unified School District

Kevin Birkbeck, Linda Vista Elementary School, Saddleback Valley Unified School District

Marlowe Boyd, Sequoia Middle School, Mt. Diablo Unified School District

Harold Bradford, Horace Mann Academic School, San Francisco Unified School District

Susan Burley, Cherry Avenue Middle School, Tulare City Elementary School District

Susan Cambigue-Tracey, Crossroads Elementary, Private School

Celia Cantry, Del Paso Manor Elementary, San Juan Unified School District

Karen Card, New Brighton Middle School, Soquel Union Elementary School District

Roy Casstevens, San Mateo High School, San Mateo Unified School District

David Catanzarite, Dana Junior High School, Los Angeles Unified School District

Elizabeth Chestnut, James Denman Middle School, San Francisco Unified District

Carol Clauss, Park View Intermediate School, Lancaster Unified School District

David Clauss, Mesa Intermediate, Palmdale Elementary School District

John Coats, Redlands Senior High School, Redlands Unified School District

Precious Craft, Will C. Wood Middle School, Sacramento City Unified School District

Barbara Cuppet, Twain Harte Elementary School, Twain Harte Union School District

Jill Daly, North Shoreview Elementary School, San Mateo City School District

David Feinberg, James Denman Middle School, San Francisco Unified School District

Diana Greenleaf, California High School, San Ramon Valley Unified School District

Cynthia Greer, O'Neill Elementary School, Saddleback Valley Unified School District

Jack Haehl, Terra Linda High School, San Rafael City Schools

Dwane Hagan, Glendale High School, Glendale Unified School District

John Hanna, Mission Viejo High School, Mission Viejo Unified School District

Ken Hollis, John Still Middle School, Sacramento City Unified School District

Maureen Jordan, Valley High School, Elk Grove Unified School District

Jan Jory, East Union High School, Manteca Unified School District

Jeanne Jusaitis, Sonoma County Office of Education

Elizabeth Kane, Castro Middle School, Moreland School District

Tera Kissane, University of California Los Angeles

Talli Larrick, Tierrasanta Elementary School, San Diego Unified School District

Midge Kretchmer, Lick-Wilmerding High School, San Francisco Unified School District

Paul Larson, Levi Dickey Elementary School, Chico Unified School District

Elaine LeCain, Castle School, Pomona-Buena Vista Unified School District

Angelia Leung, University of California Los Angeles

Carol Lockwood, Grossmont High School, Grossmont Union High School District

Nancy McDonald, Gardena High School, Los Angeles Unified School District

Yvonne McClung, McAteer High School, San Francisco Unified School District

Christine McEnespy, Natomas Junior High School, Natomas Union School District

Sue Metz, Vineland Elementary School, Rio Linda Union School District

Pete Miller, El Dorado High School, El Dorado Union High School District

Steven Mitchell, Trinity Center Elementary School, Trinity Center School District

Beth Mott, Education Center, Lompoc Unified School District

Jo Ness, Glendale High School, Glendale Unified School District

Lonny Ng, Anderson Elementary School, Lawndale Elementary School District

Adelaide Owens, John Still Middle School, Sacramento City Unified School District

Lorna Perpall, Ponderosa High School, El Dorado Unified School District

Alix Peshette, Emerson Junior High School, Davis Joint Unified School District

James Prichard, Galt High School, Galt High School District

Judi Quiett, San Diego School of Creative and Performing Arts, San Diego City Unified School District

Karen Rakofsky, Redwood Elementary School, Fort Bragg Unified School District

Betty Jean Reynolds, Ross Avenue Elementary School, Modesto City Elementary School District

Lisa Roseman, Tustin High School, Tustin Unified School District

Judy Rousseau, Ocala Middle School, Alum Rock Union Elementary School District

Jeanette Ryder, Herbert Green Middle School, Mother Lode Union School District

Linda Sievers, Redwood Community College

Patricia Steverson, Audubon Junior High School, Los Angeles Unified School District

Michelle Swanson, Sir Francis Drake High School, San Anselmo School District

David Tamori, Oroville High School, Orville Union School District

Elaine Tanga, Neutra Elementary School, Central Union Elementary School District

Tom Tatton, Lincoln High School, Lincoln Unified School District

Pat Thomas, Tierrasanta Elementary School, San Diego Unified School District

Bonnie Tillotsen, Upper Lake High School, Upper Lake Union High School District

Don Toy, Audubon Junior High School, Los Angeles Unified School District

Marla Tracy, Junction Elementary School, Junction School District

Geraldyne Washington, Castlemont High School, Oakland Unified School District

Sarah Washington, James Denman Middle School, San Francisco Unified School District

Susan Watts, Mills Elementary School, Benicia Unified School District

Judy Webber, Barstow High School, Barstow Unified School District

Lane Weiss, Davis Elementary School, Davis Elementary School District

Nan Wilk, Nevada Union High School, Nevada Joint Union High School District

Deborah Williams, John Still Middle School, Sacramento City Unified School District

Judy Williamson, Stagg High School, Stockton Unified School District

Robin Wilmer, Einstein Middle School, Sacramento City Unified School District

Sharon Wong, Lafayette Elementary School, San Francisco Unified School District

Dave Wood, Mt. Whitney High School, Visalia Unified School District

Laura Young, Banning High School, Banning Unified School District

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Introduction

The arts are probably the only academic discipline for which assessment needs to be justified, yet in this discipline performance is regularly judged. It goes without saying that we assess students' progress in language arts, mathematics, history, geography, and science. Why not the arts? The framers of the six national educational goals, issued in 1990 by the National Governors' Association and the White House, originally omitted the arts. The five disciplines identified in the goals would be assessed at grades 4, 8, and 12. Again, why not the arts?

In response to this omission, arts educators throughout the U.S. realized that they would have to articulate the case for the arts as core curriculum, forcefully and publicly. They saw that comprehensive, sensitive assessment could help instruction in the arts by making goals clear to students and teachers alike. They understood that what is assessed is taught and valued, and resources are found to improve learning in disciplines which are regularly assessed.

In California, with its established tradition of innovative assessments, arts educators responded quickly to the challenge of developing good assessments through Towards Art Assessment Project (TAAP), seeing their work as a contribution to a public dialogue on the value of the arts in education and the role that performance assessment plays in improving curriculum and instruction.

Arts education in California also has the advantage of a comprehensive *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*, updated by the California Department of Education in 1989 (and first published in 1982), which sets out a comprehensive education in dance, drama/theatre, music, and the visual arts organized in four components: aesthetic perception, creative expression, arts heritage, and aesthetic valuing. Translated into curriculum, the Visual and Performing Arts Framework becomes a vibrant arts education experience for all California children.

This Prelude is built on the guidelines of the Visual and Performing Arts Framework. It not only discusses examples of

"I am very excited about the possibilities and ramifications it will have on our teaching/ instructional strategies."
—TAAP participant

assessment for the arts developed by California arts teachers in the TAAP, but it also discusses the issues underlying performance assessment. To a certain extent, like much writing on arts education, this Prelude is also advocacy. If the arts are to attain their rightful place at the heart of a student's education, then the arts must be assessed as we assess other academic subjects.

The Prelude is in many ways an explanation of performance assessment and of arts assessment, because we want both to be understood by as wide a public as possible. It has been written in language which is accessible to readers outside the education community. A good deal of the discussion includes definitions of terms, such as "performance assessment," "portfolios," "rubrics," "tasks," "performance standards." We hope that the Prelude will reach teachers, administrators, parents, school board members, the business people in the California Roundtable and their colleagues, faculty in university teacher education departments, members of the California legislature and their staffs, and the general public. Arts education needs their support, but we are obligated to make a case that they can understand.

From margin to mainstream

The arts are a purely human endeavor. Animals (especially birds) make musical sounds, dance, put on displays, but these actions are not undertaken for their own sake — they are instrumental to communication and survival. Only human beings shape their world by designing objects which please and/or function, and by transforming the activities of the human body — voice, movement, muscular coordination, gesture — into meaningful experiences beyond the demands of survival. Our students must understand the arts as an essential component of being human.

Clearly, the arts are basic to the education of all children. If our students are to become productive citizens and lifelong learners, they must be given the tools to understand and appreciate what mankind produces to give meaning to human life and to enhance its value. They must have the chance to make their own contributions through their own productions and performances. They must feel themselves part of a worldwide community that reflects on experience in different but equally valuable modes. The Visual and Performing Arts Framework outlines the means of developing these skills, knowledge, and feelings in our children.

A poll conducted by Lou Harris for the American Council for the Arts in 1992 showed that 91% of Americans support arts in the schools. Almost all those polled—97%—believe that learning about

the arts helps "children become more creative and imaginative." Significantly, 69% favor cutting some administrative expenses in the school system in order to have the arts as part of the regular curriculum.

Nevertheless, despite these opinions, the arts are at this moment competing for the limited resources available for education in the states. The arts are minimized and in some cases eliminated. Students' experiences in visual and performing arts classes can be rich, meaningful, and personally fulfilling, but in the present circumstances many students will not encounter the arts as an essential part of their lives. The arts must become part of the mainstream, so that learning in the arts is a common expectation of schooling, just like learning in literature, mathematics, history-social science, and science.

If the Visual and Performing Arts Framework were fully implemented—and accompanied by sensitive assessments—the resulting program of instruction would transform arts education, because all students would know and understand the arts as well as how to create and perform them.

Students need knowledge about the arts as well as experience in them for two important reasons:

- educated citizens not only understand the role of the arts in a good society, but they actively nurture them
- the explosion of the arts in a technological age means that our children are surrounded and influenced by the arts to a degree undreamt of in former generations.

If every child, as a future citizen, is to understand the arts, they must be taught in ways which will bring all of the Framework to each child. And, as we shall see in this Prelude, assessments themselves can help both students and teachers to understand and learn the nature of the arts.

A policy for arts education

Mainstreaming the arts is the educational issue. The political issue is support. Building a case for the arts necessarily means articulating what is learned and how it is learned—and how it is assessed—so that the arts can take their place alongside the other subjects in the core curriculum for all students.

As with other subjects in the curriculum, the arts must be accountable if they are to be taken seriously and if resources are to be assigned appropriately. An important goal will be reached when the arts are part of the California Assessment Program (CAP) and of districtwide assessment programs.

Education and political issues fuse in good accountability. Good assessment has an important role in learning, especially when profound changes in curriculum and instruction are necessary. Well designed assessment directs the attention of teachers, students, and administrators to valued outcomes based on standards. If the assessment evaluates students' knowledge and abilities in areas not previously emphasized, there is obvious pressure for building new instructional capacities. Horizons widen for both teachers and students.

Considering the close connection between curriculum and assessment, arts assessment becomes part of policy for arts education. Three policy recommendations naturally follow from TAAP's work and parallel those in the Visual and Performing Arts Framework and *Strengthening the Arts in California's Schools: A Design for the Future* (Sacramento, 1990):

1. All children must have instruction in aesthetic perception, creative expression, arts heritage, and aesthetic valuing in dance, drama/theatre, music, and the visual arts at elementary, middle school, and secondary levels;
2. The arts must be assessed regularly as mainstream subjects in California schools;
3. Professional development must be provided so that teachers can enhance their abilities to teach the value and joy of the arts to all children; and to design, administer, and score arts assessments.

All the aspects of art for all students

If we want students to know about the arts, we must assess knowledge and discourse about the arts. A California arts assessment must include all four components. It is not enough simply to evaluate production and performance.

Lack of talent should not exclude students from learning the arts. A student shouldn't be able to dismiss the arts by saying, "Oh, I can't draw," "I can't sing," "I have two left feet." We should be able to reply to such students:

"You don't have to be able to draw to love the arts. We'll teach you how to look at drawings so that your understanding of their techniques and ways of meaning give you insight into communication in other modes.

"We'll teach you the development of drawing, the different kinds of techniques that evolved from charcoal on cave walls to computer graphics, and how social changes are reflected in and affected by how artists showed society to itself.

"We'll teach you techniques of drawing that will help you

convey your own ideas and will enable you to further appreciate the visual arts, because you will experience the problems the medium presents and share the artists' solutions.

"Because of this knowledge and experience, you will be able to develop your own judgment and taste, and begin to seek out drawings that speak directly and personally to you. You will be able to articulate your preferences and participate in the universal conversation that began in flickering firelight of the cave and will fascinate humankind forever: What is art? Is this good? Why?"

We have used drawing as an example, but our hypothetical speech applies equally to all the arts. Its importance is underlined by the unrelenting imagery and sound in the media without letup, twenty-fours hours a day. "Today's students are growing up in a media-oriented world," says the Framework (p.57).

Students experience the arts not only in museums, art galleries, and concert halls, but through earphones connecting them to tapes; in brilliantly designed advertisements in magazines, on billboards, and in the malls; through music videos on cable TV; and through the sitcoms and soap operas that fill more of their waking hours than school in many cases.

Of course they're being manipulated by all this. But while we cannot make moral judgments, we can equip students to make aesthetic ones. Arts education can give students not just critical defenses against manipulation, but the tools to analyze and evaluate what is thrust upon them. The arts that surround our students use the same techniques and are part of the same tradition as the arts we'd like them to appreciate—music, varied types of dance, drama theatre, art from many cultures, and many periods.

Exploiting the arts-barrage for educational purposes can work in two ways: we can catch students where they are and move them from rap music to considering rhythm in general and so into recognized composers; or when students have learned something about the four components, they can apply what they know to a TV special, or a series of advertisements, or a mural in their community.

Students — and the public in general — should understand education in the arts as essential for understanding themselves and their world. Being able to evaluate the arts surrounding them is part of the equipment of the modern citizen.

What assessment will do for the arts

TAAP has embarked on an ambitious undertaking: to align curriculum and assessment so that they reinforce each other in ensuring that all students know, understand and love the arts. We

are consciously using assessment as a lever to lift arts education from the margins of schooling to the mainstream.

At the moment arts education is often a tattered and patched apology for what it ought to be. The sequences outlined by levels in the Visual and Performing Arts Framework are seldom complete across the four arts and the four components of arts learning. The teaching of the arts is complicated by shared teachers who spend only minutes a week (or every two weeks) in classrooms, and by budgets which do not permit elementary students to learn the rudiments of each of the arts disciplines. The arts should be a part of the core curriculum for all students; they should not be electives.

Assessment has many purposes, some of them political, as we have said. One of the most important is to make the need for sequential teaching clear. If it is publicly obvious from these extensive and thoughtful assessments that students cannot meet expectations because they have not been prepared, then a case can be built or strengthened for the full funding of the arts and the establishment of sequences of instruction.

In modeling curriculum and instruction through assessment, arts educators are also adopting the strategy followed by California's language arts, mathematics, science, and history-social science educators. It is a powerful but perhaps threatening strategy, in view of the ingrained injunction against teaching to the test. We shall see how it has come to be both a national and state policy in the first section of the Prelude.

1. Performance Assesment:

What It Is And What It Looks Like

A revolution has been taking place in U.S. education during the past eight years. It is a revolution in the political and social senses, for it is a transfer of power. The responsibility for assessing student progress has been passing from external authority—administrators and test publishers—to classroom teachers.

What started this revolution was the realization that multiple-choice norm-referenced testing used for accountability was distorting teaching and learning to the point where children were learning techniques for passing tests, not knowledge and skills they needed for their lives. In 1989, the California Education Summit report excoriated multiple-choice tests for their "deleterious effect on the educational process." A movement arose to replace multiple-choice norm-referenced testing with different kinds of assessments.

These "new" assessments (although actually they have a history in education going back to its earliest records) are variously called "authentic," "alternative," "performance-based" or "performance" assessments. The word "assessment" is usually used to distinguish between these experiences and "tests," although we don't want to be compulsive about labeling.

The essence of these assessments is that they ask students to *directly* demonstrate what they know. In multiple-choice tests, students are providing evidence of learning in proxy form—that is, the answers they give are supposed to *represent* their learning over a wide domain.

For example, it was supposed that multiple-choice "bubble" tests of writing, in which students had to recognize certain "correct" features of given passages or choose an alternative from lists, assessed the student's writing ability. We no longer think that. In fact, Dale Carlson, Director of the California Assessment Project (CAP), has called the idea "laughable" and went on to say that "it is unconscionable that we have even considered the use of such exercises" (speech at international assessment conference in 1988).

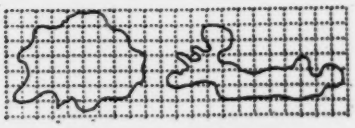
The assessment of writing through reading a piece of writing produced by the student is not only widespread now, but it has been joined by similar assessments in mathematics, science, and history-

"In performance assessment, assessing is like using a magnifying glass on the students' learning. You see the learning clearly but you don't disturb it."
—Alice Furry

Sample— Open-Ended Problems in Mathematics

• Compare the Lakes (Grade 8)

☐ = 1 sq. mile



Lake Big Lake Small

Describe how you could estimate the area of the lakes in the picture above in at least two different ways. Find the area of the lakes using one of your methods. Compare the areas.

Describe how you could estimate the perimeter of each lake. Find the perimeter of the lakes. Compare the perimeters.

Do you think the lakes were properly named? Explain.

• Comparing Areas (Grade 4)

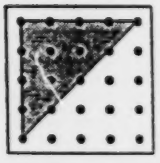


Figure A

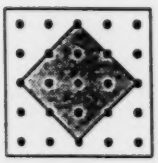


Figure B

Your friend says that the shaded areas in the two figures have equal areas. Do you agree with your friend? Explain why or why not.

Now draw four other figures that show the same amount of shaded area as Figure A.

social science. Just as multiple-choice misrepresented students' writing ability, it also misrepresented the state of knowledge in these other subjects. The National Council of Teachers of Mathematics (NCTM) has issued *Curriculum and Evaluation Standards*, which are revolutionizing the teaching of mathematics. Students are now asked to explain mathematical ideas, to show why they think an answer is correct, to apply algorithms to new problems, and to think creatively in mathematics. Quite a change from the drill of mathematics as most of us remember it! Multiple-choice tests cannot evaluate these kinds of mathematical learning, as two researchers, Thomas Romberg of the University of Wisconsin and George Madaus of Boston College, have recently demonstrated.

The accompanying illustrations of mathematics assessments are drawn from the California Assessment Program's growing bank of performance assessment tasks in mathematics.

We could continue citing examples of performance assessments in science and history-social science, but the point is made. The "bubble" tests do not reflect frameworks and curriculum standards that require students to understand concepts, solve problems, and apply their knowledge to new situations. One example of another state's experience will suffice: in Arizona, a new set of curriculum frameworks was adopted at the end of the 1980's. However, it was necessary then to design a new set of Arizona state assessments, because research showed that the old multiple-choice assessments accounted for only 27% of the new curriculum.

What the Arizona educators worried about is that only 27% of the new curriculum would be taught if the old tests remained, for it is human nature to "teach to the test." No amount of scolding will—can—stop people incorporating goals into their present activity: if students must know this, then we'll teach it, and if they don't need to know that, then we'll get to it later if there's time. The truth is that we need tests worth teaching to.

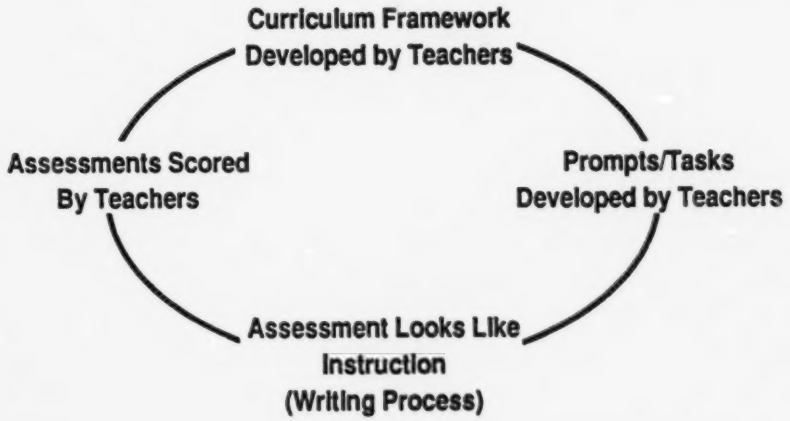
Assessment developed by teachers

As direct demonstrations of students' skill and knowledge, performance assessments are worth teaching to. They can model the kind of teaching that is advocated in the California curriculum frameworks and guidelines by requiring certain kinds of performance: not memorizing facts, but exploring an idea in writing or in an experiment; not recognizing a right answer, but arguing for or against a case with evidence and judgment.

It is imperative that teachers are involved in the construction of these assessments, as our TAAP teachers are. The following

illustration shows why the involvement of teachers is so vital. The example is from the CAP writing assessment, where the process has been validated by research showing that the amount of writing has dramatically increased since teachers began developing assessments, teaching to them, and then taking part in grading groups where the teachers could see the standards set by the state and how they need to adjust their teaching so students can reach them.

Curriculum Assessment Feedback Circle



Almost all of the statewide development of performance assessment, in Vermont, Kentucky, Connecticut, New York, Maryland, Virginia, as well as California, is being carried out with the active involvement of teachers as designers and field-testers of their own ideas. The California Art Education Association began a portfolio project in 1990 in which teachers from various parts of the state develop, pilot, score, and refine visual art portfolios at the elementary, middle, and high school levels. On the national scene, the New Standards Project, funded by private foundations, brings together 400 teachers at a time from the 17 states and 7 cities (California and San Diego are among them) to work on assessments. As a condition of the state's or city's membership in the New Standards Project, the schools involved must promise to provide the teachers with classes where they can try out the assessments.

As we said at the beginning of this section, it is revolutionary to make the development of assessments an expected part of a teacher's professional life. The revolution is long overdue. But it is hard on teachers, as our TAAP participants will acknowledge. They

have not been trained in assessment and their working days are already crammed. But the rewards balance the frustrations. Teachers throughout the country say working on assessment—at any stage from development to scoring—is the best professional development they have ever experienced.

Preliminary definitions

Performance assessment is the direct demonstration, in real time, of ability and knowledge. But what does that look like? Some new vocabulary needs to be introduced. The two main divisions of performance assessment are *on-demand* and *curriculum-embedded*, and these divide into subsets. First the major divisions:

■ *On-demand* assessments are those required at a specific time and place, like the CAP assessments. "Testing time" is understood in schools: it is something different from the normal routine. An on-demand assessment is supposed to summarize what students have learned, and is usually not expected to be a learning experience in itself (although as we know from experience, it often is). By definition, it is not embedded in classroom activity. The topic of on-demand assessment is usually secure until the time of the assessment, although the kind of response and knowledge required should not be a surprise to the students.

This means that a good way to design an on-demand assessment is to focus on what students have been studying and shift the topic for the assessment. In terms of writing, if they have been writing evaluations of movies, learning how to make judgments and support them with evidence, then a good on-demand task would be to ask students to write an evaluation of a TV program. In the arts, if students have been studying the characteristics of a style such as Impressionism, then an on-demand task would require them to analyze an Impressionist painting.

■ *Curriculum-embedded or learning-embedded assessments* occur simultaneously with learning—a concept that may be difficult to understand at first. Curriculum-embedded assessments are projects, portfolios, and "exhibitions," a word used by the Coalition of Essential Schools for its sometimes year-long assessments.

Curriculum-embedded assessments happen in the classroom. If they are properly designed, students should not be able to tell whether they are being taught or being assessed. However, the public products of curriculum-embedded assessment may be scored for any purpose. Vermont is now using writing and mathematics

portfolios for its statewide assessment, and Kentucky is moving its entire assessment system to portfolios.

The "new" CAP, in process of development since SB 662 in 1991, will incorporate both on-demand and curriculum-embedded measures. Because CAP is under mandate to provide individual student scores as well as scores for schools, more than one kind of assessment will be necessary. The on-demand assessments are furthest along in development and at the moment also include multiple-choice tests. The curriculum-embedded assessments will consist of special assignments to be included in ordinary classroom activities, and portfolios which will track individual students' progress over time. All will be assessed by group grading—another term to be defined.

Forms of performance assessment

Within the two major divisions of performance assessment, there are many kinds. The TAAP participants were asked to consider four kinds of performance assessments: enhanced multiple-choice; performance tasks/open-ended problems; exhibitions/projects; and portfolios. See Figure 1 on page 12.

We will describe them here, but underline strongly that this is not an exhaustive list of possible forms. Performance assessment can adopt many forms, from interviews through year-long multimedia exhibitions, and all the present forms can be mingled and melded into one another. No one knows yet which forms will be useful for specific purposes: it may be that open-ended questions and portfolios prove adaptable to large-scale assessment, whereas some forms, such as group projects, are primarily useful for class grading. We have to stress that no one knows yet. Psychometricians are now working closely with CAP and the groups developing the new CAP to identify the best means of assessment for different purposes.

The state of uncertainty about the appropriate type or form of performance assessment should not be paralyzing. For teachers who have been used to knowing precisely when instruction stopped and testing happened, to recognizing what testing looked like, it is not comforting to be told that a good assessment might be one thing and then again, it might be another. This uncertainty and discomfort is part of the change, not only from one kind of assessment to another, but from a low state of professional expertise in assessment to a higher level.

■ *Enhanced multiple-choice* is a bubble test where students have to do some thinking before recognizing the correct answer. This form

Figure 1: Toward Arts Assessment Project (TAAP)

Features of Four Possible Types of Assessment Used To Provide Individual Student Scores For Arts Education

Features	Types of Assessment			
	Enhanced Multiple-Choice Questions	Performance Tasks/Open-Ended Problems	Exhibitions Project	Portfolio
Time per Task	2-3 Minutes	15-45 Minutes	1 Hour-6 Weeks	2 Weeks-School Year
Correct Answer	Only one	Many	Many	Many
Who Creates Response?	Item Writer	Student	Student	Student
Students Collaborate With Students	No	Sometimes	Yes	Yes
Students Collaborate With Adults	No	Sometines	Yes	Yes
Student Self-Assessment	Little	Some	Much	Most
Documents Growth Over Time	No	No	Yes	Yes
Scoring	Answer Key	Judging	Judging	Judging
Usefulness To Teacher	Some	Very Much	Very Much	Very Much

of multiple-choice was developed for CAP mathematics. An example is in the sidebar. Looking at the TAAP chart, you will see that the feature of enhanced multiple-choice differentiate it sharply from the other three kinds, particularly in having only one correct answer.

Because of the correct answer required by enhanced-multiple choice, the form does not recommend itself highly to the arts, where isolatable facts ("Which ear did Van Gogh cut?" or " Which dance requires toe shoes?") tend to be trivial.

■ *Open-ended problems* present students with questions to which there is no single right answer, but several (even an infinite number of) ways to solve the problem. Here is an example from dance. Geraldyne Washington who teaches dance at Castlemont High School in the Oakland Unified School District designed an assessment she calls "Extending a Dance." The assessment presents students with an open-ended problem at the end of a unit in which they study modern dance and its multicultural heritage, and also learn the basic movements of ballet, modern dance, jazz, and ethnic dance.

Ms. Washington's instruction consisted first of demonstrations of basic dance steps from these traditions, either by the teacher or on film or videotape. Then students learned about ethnic dances and were asked to think about street dancing, which they saw in the movies "Breakin'" and "Fast Forward." Then they performed a dance combining standard jazz with hip-hop (street dancing). They were encouraged, although not required, to find someone in their neighborhood who is or was a street dancer, interview this person, and find out the dancer's view of the multicultural heritage of street dancing.

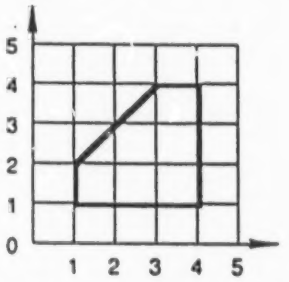
The open-ended problem was this: perform the dance you have learned, and then add 16 or more counts of your own invention, complementing the original combination and reflecting the cross-cultural influences you have studied.

The problem (and the answer) are open-ended because there is an almost infinite variety of different dance patterns that could be incorporated into the additional 16 counts.

Open-ended problems have *a single* solution or answer. The answer may be a dance, or a written explanation, or a report, or testimony to a committee, but it is one thing. Open-ended problems may be included in portfolios as constituent parts. An assessment which produces several different products should be treated as a portfolio.

Sample of Mathematics Enhanced Multiple-Choice Questions

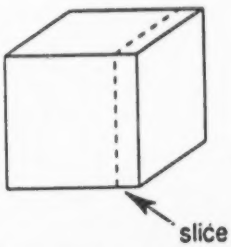
- Grade 8



Trica wants to copy the shape in the graph. She has connected points (1, 1) to (1, 2) to (3, 4) to (4, 4). If she continues to connect points, which of these would complete more of the shape?

A. (1, 4) to (1, 2)
B. (1, 1) to (1, 4)
C. (1, 2) to (4, 1)
D. (4, 1) to (1, 1)

- Grade 10



In carpentry class, Pasqual sawed a 1-inch slice from a large wooden cube. The volume of the remaining block was 48 cubic inches.
What was the edge length of the original cube?

A. 4 inches
B. 8 inches
C. 12 inches
D. 24 inches

"Students were told to write in journals as often as they could. These were not graded as journals because they were not included in my original orientation at the beginning of the course. I found them so interesting and so helpful for the students as well as for myself that I plan to incorporate them in my future teaching at all levels. I plan on grading them."
—TAAP participant

■ *Projects/exhibitions* are assessments which extend over time and usually involve groups of students. "Exhibitions" here doesn't primarily mean pictures hanging in a gallery (although it could—selecting and hanging an exhibition would be a fine group project). In assessment, "exhibition" is more usually the name for an extended portfolio, and so we will discuss exhibitions in the next section.

Here is a group project designed for TAAP which asked students to work in groups to make and play flute music. Marla Tracy who teaches music at Junction Elementary School in Palo Cedro first helped students learn about the background of flutes and make a flute, as well as learning about myths and tone poems; then they formed groups, composed flute music for a myth of their own making and performed it as a group.

For the final group activity, the students could choose a narrated myth accompanied by flute music, or an original composition representing another culture. All the students in a given group were expected to play the flute they had made for at least part of the presentation. In each group a narrator either told the story or explained the cultural representation. The groups could use costumes and props as they chose.

■ *Portfolios* are selections of work to illustrate achievement toward mastering a "big idea." Portfolios are of course adapted from the visual arts: painters and draughtspeople put their best work into a large folder so they can transport it to a gallery or prospective buyer.

Portfolios, which are sometimes described as "cumulative" assessments because evidence of accomplishment accumulates over time, can include other kinds of assessments, such as answers to open-ended problems and reports of group projects. Their contents are wide open, but their purpose—why the portfolio is being constructed—must be clear up front.

Portfolios must have an objective *before* the collection and selection of work begins—it's no use deciding what you were looking for after you're faced with a folder of pictures or several videotapes of dances. The contents of portfolios *may* be stipulated ahead of time, but the purpose of the selection *must* be. A teacher who has made the purpose clear but leaves the contents of the portfolio up to the students may say: "Our portfolios are intended to show you what you have learned about drawing the human face. Please choose six drawings that you think are your best. Write an essay explaining why you think these are the best, and what meaning you were trying to convey in each one."

The words "portfolio" and "exhibition" are sometimes used interchangeably, especially in schools belonging to the Coalition of Essential Schools (CES), headed by Theodore Sizer at Brown University. A CES exhibition is a public demonstration of achievement, with components from a number of fields. Some of the CES secondary schools refer to their year-long, 14-part graduation exercises as "portfolios."

The difficulty for many teachers is to understand portfolios as simultaneous teaching and assessing. The habit of testing is so ingrained in us that we think that what is graded must be separated from the learning process. But in fact, good teachers assess students' progress all the time informally: ask a teacher how Juan or Mary are doing in their life-drawing or vocal music class and you will hear an impromptu sentence or two summarizing what they can do, what they need to work on, and how far they have to go to achieve the goals of the course. A portfolio not only makes this ongoing assessment public, it also makes it available to the student, so that she can reflect on her work and assess it for herself.

In their book on portfolios in art (and other) classes, *Taking Full Measure: Rethinking Assessment Through the Arts* (published by the College Board), Dennie Palmer Wolf and Nancy Pistone show how the use of portfolios deepens the meaning of assessment so that it changes instruction—the student uses the information from the portfolio to direct her work with the teacher's guidance.

However, the final grading for a portfolio is summative—that is, it is considered as a whole and a grade is given, not for all the individual parts, but for the student's relative achievement of a known goal. Did this student demonstrate, for example, the goal in the visual arts standards which requires that the student "see the world directly and metaphorically by perceiving the visual world in terms of visual and tactile images and symbols which are unique to the visual arts"? (Visual and Performing Arts Framework, p.93). In answering this question, the people scoring the portfolio would probably judge each of the contents (whether drawings, paintings, or three-dimensional works) but would ultimately have to judge the entire body of work as a whole.

Scoring portfolios holistically—that is, looking at them as a whole—is not arcane or even unusual in American education. Here are some examples:

- In the College Board's Advanced Placement Studio Art Portfolio Examination, portfolios of four or six drawings or paintings have been evaluated as a whole since the examination began 20 years ago;

"As I look back on this project and process, it became clear that once the students got used to it they appreciated assessing themselves."
—TAAP participant

- In Vermont, the statewide accountability examination consists of portfolios in mathematics and writing, which are scored as a whole but with guidelines as to the expected quality of the component parts;
- There is a good deal of knowledge, experience, and wisdom in California about portfolios available to arts teachers: the California Writing Project has pioneered in the development and scoring of portfolios; a national journal, *Portfolio News*, in published in Encinitas; and the California Mathematics Project is far ahead of the field in its development of mathematics portfolios under Judy Mumme of Santa Barbara;
- ARTS PROPEL in the Pittsburgh, Pennsylvania school district has pioneered reflective portfolios in the arts—photography, music, theatre, dance, and creative writing. (The process is described in Wolf and Pistone, *Taking Full Measure*, mentioned above.) The Pittsburgh School District has recently instituted a successful grading for writing portfolios, based on the ARTS PROPEL model.

How performance assessments are graded

Obviously, you can't score performance assessments by machine, as multiple-choice tests are scored. Performance assessments for any purpose where some consequences are attached to the examination are graded by groups of "readers" or "graders." For example, CAP writing and open-ended mathematics assessments are group-graded, since they are for accountability; the Advanced Placement Studio art is graded by a group of 18 high school arts teachers and college arts faculty, and scores from 1 through 5 are assigned to students, who may use them to advance their college careers.

Group-grading is a technique to achieve "objectivity" through collective consensus. It proceeds through three steps:

- Selecting examples of work as "types" of different grades. The group looks at or reads (or listens to in the case of music or oral presentations) examples of work until they can agree on the qualities that will be found in a 6, a 5, a 4 and so on. This "standard-setting" usually takes more time than any other part of the procedure, and must be done thoroughly to achieve reliable scoring.
- All the work is then read by the scorers, bearing in mind the "types" of the grades, and scores or grades are assigned.
- Throughout the procedure, reliability is monitored in several ways: scored papers are put back in the pile (without visible markings of their scores, naturally), to see if they receive the same

score; work is scored by more than one grader or scorer; and the grading is frequently stopped to establish standards again, as in the first step of the procedure.

With proper training, group-grading produces results in which the reliability approaches 80% or 90%. It is used in the College Board's Advanced Placement program not only for art but for the essay portion of all their examinations, with no significant problems. All the portfolio examinations described above are scored by group grading.

Most of our TAAP participants did not use group-grading (although some included students in grading their own work). Since the TAAP performance assessments were used in the classroom, the teachers graded them alone. But there are many advantages to group grading, not least the opportunity to discuss expectations of student work, so it should be encouraged wherever possible. The California Art Education Association student assessment project teachers used the process described above in scoring student portfolios. They found the process helped them clarify what kind of and how much evidence needed to be in the portfolio.

Using a rubric

The TAAP teachers used a rubric for their grading. This is a convenient name for a scoring guide. The word "rubric," which obviously refers to something red, has an interesting history: it was used to denote the red letters printed in Christian prayer books to indicate how the service should be conducted. The use of the word for a scoring guide is of course a metaphor, but its touch of solemnity and tradition is appropriate.

The rubrics for the TAAP project have six points on their scale, because that is how the CAP assessments are scored.

Here is an example from Geraldyne Washington's "Extending a Dance" assessment that was cited as an example of an open-ended problem:

Level 6. The student was able to perform expertly the original dance combination. He added 16 counts, sometimes more, of similar movement, smoothly transitioning from the assigned to the new movements. He added an ending pose and in general presented the dance with flair and energy.

Level 5. The student performed the original combination and added at least 16 counts, but there was less sense of a presentation to an audience.

Level 4. The student performed the original combination but did not establish a smooth transition to the additional material and did not exude energy.

Level 3. The student made mistakes in the combination, but did attempt to add 16 more counts, although the transition was rough and the dance petered out rather than ending.

Level 2. The student tried to perform the combination, but could not remember it, and added fewer than 16 counts.

Level 1. The student tried to perform the combination, but stopped before he got to the 16 added counts.

The rubric makes explicit what students need to achieve. To get the highest score, students should have to show accomplishment in the components aimed at in the instruction, with varying degrees of partial accomplishment down the scale, as this example shows.

The rubric and the instruction must match. If you ask students to write as part of each class, for example, and then do not assess the writing, your students are not going to take the writing seriously. Conversely, requiring writing during the assessment, and not preparing the students for it, is just as bad.

The rubric is intended to guide group grading, but ultimately, after refinement through use, the rubric should be communicated to students to show them what they're aiming at.

Performance standards and rubrics

Considerable confusion has arisen because "performance standards" have been used to mean rubrics, although not vice versa. Performance standards refer to a domain of study and rubrics refer to the scoring of a single task. Thus, Ms. Washington's rubric applies only to "Extending a Dance." She would have to devise a different rubric for a new task.

However, if she wished to establish performance standards for the senior level of dance, let's say, she would look at the content standards for dance in the Visual and Performing Arts Framework and decide exactly what her students would have to do in order to demonstrate that they have attained it. Clearly it would be more than what was required in "Extending a Dance."

Then Ms. Washington would write out a series of descriptions of students' performance in senior dance. She would look at the students' results on all the tasks like "Extending A Dance" and decide where they fell on the scale of performance standards.

Because at this stage the TAAP project is not concerned with establishing performance standards for whole domains of ability and knowledge, we shall not use the expression "performance standards" in this Prelude, but will be concerned with rubrics.

2. Assessing The Arts:

A Challenge To Teachers

Ironically, performance assessment and portfolios are both metaphors from the arts. And any artist would recognize group-grading as simply a version of a jury looking at an exhibition or hearing a competition for musical instrument or voice.

Now that the arts are in need of large-scale assessment to join the other subjects at the core of the curriculum, why can't they just use their traditional performances and portfolios?

Of course they can, but they need to extend these forms (and others they can devise) to more than performance and production. Arts assessment must reflect student progress in all four components of the Visual and Performing Arts Framework: aesthetic perception, creative expression, arts heritage, and arts valuing. This is the continuing challenge to the TAAP participants, to arts teachers, and to arts education in general. The California Arts Project, professional arts education associations, and individual teachers have been addressing this concern for years.

The traditional assessment forms can be imaginatively extended. A portfolio can contain written analyses of works studied; the history of a theme or topic; an evaluation of an artist's work; and a creative attempt by the student, with a self-evaluation. A performance can mean the design of an exhibition to make a specific point, or the writing of program notes for a dance or music concert.

All kinds of assessments need experimentation, not to find the "right" one for the arts, but in order to make as many forms available as possible. A major motivation for the revulsion against multiple-choice norm-referenced tests is rejection of the idea that a single form of assessment on a single occasion is a reliable basis for decision-making. We need as much knowledge as we can gather about students' knowledge and abilities as they respond to different problems and different situations.

The elements of good assessment in the arts

Good assessment in the arts will look like good assessment in any other subject, for the reasons we have just cited.

But assessment isn't all of a piece. It varies according to

"I feel it is important for band students who have traditionally attended class only to rehearse for performance, with the performance the only focus of the group, to be exposed to a variety of lessons and experiences in the classroom that broaden the students' exposure and that emphasize the process rather than the product, i.e. the concert."
—TAAP participant

purpose and level: a teacher makes informal assessments constantly through observations and interactions with students, whereas a district or state requires a formal standardized assessment so that progress towards a standard can be evaluated. It provides extensive information for both the student and the teacher (and parents) about what the student knows and can do.

The assessments in this Prelude are all classroom assessments, for the practical reason that there is no California statewide assessment in the arts yet. But these "assessment exercises" were designed intentionally as first attempts at large-scale assessments. The teachers who tried these assessments attempted to set up a situation where someone outside the classroom could get information about the students' achievements, while at the same time providing an excellent learning experience for the students.

The elements of good assessment in the arts include alignment with the goals and objectives of the Visual and Performing Arts Framework; assessing a "big idea," a concept which entails a number of necessary skills and items of knowledge; making the idea and the task big enough to cover as many as possible (all, as an ideal) of the four components of arts learning in the Visual and Performing Arts Framework; designing a task that is also a valuable learning opportunity for the students; devising a rubric that guides scoring which is aligned to the standards and goals; and scoring for quality, not for completion.

Alignment with the standards

The question that should be on the lips of teachers (as it often is in the minds of students) is "Why are we doing this?" For an arts assessment, the answer should come from the Visual and Performing Arts Framework. We should be able to identify from the form and content of the assessment what components—aesthetic perception, creative expression, artistic heritage, and aesthetic valuing—and which objectives are being assessed. These standards are summarized here in Figures 2-5.

Figure 2: Content Standards - Dance

From the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*

❖ **Component One: Aesthetic Perception — Multisensory Integration**
(Dealing with Body Awareness; Body and Self-image; Motor Efficiency and Control; Space;Time; Force)

- Develop an awareness, identification, and image of the body as an instrument of expression in space and time.
- Respond in movement to sensory stimuli; e.g. sight, sound, touch.
- Demonstrate motor efficiency and control and expand movement vocabulary through dance technique.
- Verbalize and use movement, vocabulary based on the elements of dance fundamentals, integrating the body with space, time and energy concepts.

❖ **Component Two: Creative Expression**
(Dealing with: Improvisation; Abstraction; Craft of Choreography; Elements of Form; Self-evaluation; Performance)

- Communicate personal feelings and ideas through movement with originality, individual style, and clarity.
- Use improvisation, problem-solving techniques, inventive thinking, and exploration to develop the creative process of dance.
- Transform an abstract imagery from a variety of sources in composing dances.
- Select and organize movement into coherent phrases and compositions with organic form and structure.
- Develop self-evaluation skills related to dance composition and performance.
- Demonstrate through movement that dance is a form of communication and that the variety of movement comes from the uniqueness of each individual's expression.
- Show original movement motifs, phrases, and dance compositions to others in class and in performances.

❖ **Component Three: Dance Heritage — Historical and Cultural**
(Dealing with: Historical and Cultural Context of Dance; Dance in Contemporary Culture as Recreation or Vocation)

- Recognize dance as a universal language in world cultures — past, present and future.
- Articulate the historical roles of dance in relation to social, ritual and performance contexts.
- Demonstrate similarities and differences of dance forms from cultural and historical perspectives.
- Articulate the desire to continue active involvement as a spectator or participant in dance at a nonprofessional or professional level.
- Identify manifestations of dance in contemporary culture within social ritual and performance contexts.

❖ **Component Four: Aesthetic Valuing — Enjoyment, Observation, Recognition, Comment**
(Dealing with: Aesthetic Perception; Creative Expression: Dance Heritage)

- Discover the joy and freedom of creative and uninhibited movement and a wide range of dance experiences.
- Perceive and value originality in dance compositions, recognizing the uniqueness of oneself and others.
- Demonstrate skills of constructive criticism and make judgments about the aesthetic quality of dance works as they relate to communication and to expression of self, others and life.
- Perceive, describe, and compare dance works with respect to their own aesthetic meanings, movement qualities, and the processes used in their creation.
- Relate the basic elements of dance to the aesthetic qualities of other areas of study.

Figure 3: Content Standards - Drama/Theatre

From the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*

❖ **Component One: Aesthetic Perception- Multisensory Integration**
(Dealing with: Sensory and Emotional Awareness; Rhythm and Movement; Pantomime; Oral Communication)

- Become perceptive and selective in observing and responding to the environment.
- Use movement as the external expression of an internal idea, intention, or feeling.
- Use the voice as an instrument for expression of meaning and feeling, whether in speech or nonverbal sound.
- Respond spontaneously and collaboratively to rapidly changing, unanticipated stimuli.

❖ **Component Two: Creative Expression**
(Dealing with: Pantomime, Oral Communication; Improvisation; Playmaking; Playwriting)

- Retell and perform a story
- Perform an improvisation which is structured, played, evaluated and replayed
- Write original scenes or plays with improvisations.
- Create appropriate technical elements for scenes or plays.

Playmaking in Groups
- Participate actively in planning of a dramatization.
- Perform group dramatizations.
- Evaluate group dramatizations.
- Become proficient in basic acting skills.
- Use basic elements of formal acting: characterization, conflict, motivation, and setting.
- Acquire basic vocabulary related to formal acting.

Formal Acting Techniques
(Dealing with: Directing; Managing: Designing and Executing Technical Elements; Costumes; Settings; Lighting/Sound; Make-up; Integration of the Arts)
- Learn directing.
- Learn stage managing.
- Learn business managing; e.g. publicity, box office.
- Learn design and technical elements of sets, lights, costumes, props, sound, and special effects.
- Understand how other art forms, such as music, dance, visual arts, and literature are used in drama/ theatre.

❖ **Component Three: Drama/Theatre Heritage — Historical and Cultural**
(Dealing with: Literature History; Culture)

- Recognize major themes; historical periods, and cultural backgrounds.
- Recognize the importance of today's theatre as a means of understanding and appreciating the cultural differences.

Figure 4: Content Standards - Music

From the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*

❖ **Component One: Aesthetic Perception — Perceptual and Conceptual Development**
(Dealing with: Sound Generation and Modification; Notation Symbols; Musical Elements; Pitch, Rhythm, Harmony, Form, Texture, Tempo and Dynamics and Timbre)

- Demonstrate an understanding of how sound is generated and modified.
- Demonstrate an understanding of the elements of music.
- Demonstrate an understanding of the structure (form and design) in music.
- Demonstrate understanding which will lead to the effective use of written notation.

❖ **Component Two: Creative Expression — Musical Skills Development**
(Dealing with: Singing; Playing; Moving;Reading and Writing; Creating: Listening)

- Listen and respond to music accurately and intellectually.
- Perform music using a variety of sound sources.
- Communicate musical ideas effectively through the use of notation.
- Demonstrate ability to develop and communicate original musical ideas.

❖ **Component Three: Music Heritage — Historical and Cultural**
(Dealing with: Personal Heritage; Cultural Musical Contributions; Social and Historical Influences)

- Identify and become familiar with the extent of their own musical heritage.
- Identify some of the expressive elements in the music of different cultures and ethnic groups,
- Describe some of the social and historical situations which influenced the composition, style, selection and performance of music.

❖ **Component Four: Aesthetic Valuing**
(Dealing with: Cultural Background; Judgment; Function; Musical Structure and Elements)

- Demonstrate an understanding of the value and role of music in the lives of individuals and cultures.
- Demonstrate an understanding of the ways in which elements of music have been combined to produce characteristic styles and forms.

Figure 5: Content Standards - Visual Art

From the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*

❖ **Component One: Aesthetic Perception — Visual and Tactile**
(Students: Recognize design Elements; See Underlying Structures; Discriminate Visual Characteristics; Recognize Variety in Visual and Tactile Characteristics; Categorize Visual and Tactile Characteristics; Analyze Aesthetic Perceptions; Respond Aesthetically to Visual and Tactile Characteristics)

- Increase aesthetic awareness of visual and tactile qualities in works of arts, nature, events, and objects within the total environment.
- See the world directly and metaphorically by perceiving the physical world in terms of visual and tactile images and symbols which are unique to the visual arts.

❖ **Component Two: Creative Expression — Artistic Knowledge and Skills**
(Students: Use Artistic Skills; Apply Design Elements and Principles; Express Three-Dimensional Qualities; Create in Print Media; Create in the Graphic Arts; Create in the Photographic Medium; Utilize Environmental Design; Recognize Career Opportunities)

- Acquire artistic skills to express and communicate responses to experiences.
- Recognize the importance of personal experiences and respect the originality in their own visual expressions and in the artwork of others.
- Develop manipulative and organizational skills in using visual arts media effectively to translate ideas, feelings and values.

❖ **Component Three: Visual Arts Heritage — Historical and Cultural**
(Students: Recognize Varying Cultural Themes; Analyze the Creative Process; Recognize the Artist's Role; Recognize Varying Cultural Styles; Discriminate National Cultural Styles; Recognize the Function of Visual Arts in a Community; Recognize Visual Arts from World Cultures)

- Study a variety of art works and accomplishments of contemporary, historic, and prehistoric cultures.
- Understand that art reflects, records, and shapes history and plays a role in every culture,
- Gain an understanding of their creative abilities and their artistic heritage within the context of a comprehensive world view.
- Clarify their own aesthetic values and learn to appreciate differences in the aesthetic values of others.

❖ **Component Four: Aesthetic Valuing — Analysis, Interpretation, and Judgment**
(Students: Analyze Design Elements; Recognize Use of Design Elements; Recognize Art Media and Processes; Recognize Artistic Mood; describe Aesthetic Characteristics; Discriminate Artistic Style; Analyze Aesthetic Similarities and Differences; Recognize Artistic Characteristics; Recognize Aesthetic Characteristics)

- Demonstrate the ability (orally or in writing) to make informed responses to works of art, nature, and other objects within the total environment by using objective criteria for analysis, interpretation, and judgment.
- In writing or orally, make and justify judgements about aesthetic qualities in works of art and other objects within the total environment.
- Use analysis, interpretation, and judgement about visual relationships based on learned aesthetic values to improve one's own art production and to critique the work of others.

This requirement should not be onerous to a teacher, although in some cases teachers have such strong experience and such marvelous instincts for what students must know and be able to do that they may not immediately recognize descriptions of what they are teaching. However, the articulation, meaning the ability to express in words, of the match between the subjects of teaching and the standards is essential for rigorous assessments.

The following portfolio assessment is precisely aligned with the content standards in the Framework. Entitled "Design A Round," it is from the work of Precious Bell Craft, of Will C. Wood Middle School in Sacramento.

Content standards: design a round portfolio

1. Using their knowledge of and experience with the basic beat, placing beats in sets, visual and auditory relationships of the tones within the major scale, and using a chord sequence, the students will design an original melody which is to be used as one voice in a three-voice round.

Framework: Aesthetic perception—perceptual and conceptual development

"Demonstrate an understanding of how sound is generated and modified; demonstrate an understanding of the structure (form and design) in music" (p.74)

Framework: Creative expression—musical skills development

"Demonstrate ability to develop and communicate original musical ideas" (p. 76)

2. The students will explain the social situations which led to the development and use of polyphonic texture in music.

Framework: Music Heritage—historical and cultural

"Identify some of the expressive elements in the music of different cultures; describe some of the social and historical situations which influenced the composition, style, selection, and performance of music" (p.78)

Framework: Aesthetic valuing

"Demonstrate an understanding of the value and role of music in the lives of individuals and cultures; demonstrate an understanding of the ways in which the elements of music have been combined to produce characteristic styles and forms" (p.79)

"A question I had to resolve was, am I assessing students on personal progress and effort, or according to a universal norm? I have discovered that my approach is on the individual, not on some universal expectation. I guess the purpose of the project is, indeed, to begin to develop some idea of 'norms'? I had to shift my perspective."
—TAAP participant

During the four weeks of the portfolio development, students were taught to sing descending scales accurately; filled in worksheets on scales and chords; learned "Alleluia" with understanding of the chord changes, cadences, and homophonic sound; saw movies about the Baroque era and about the life and works of J.S. Bach; learned to sing rounds; analyzed "For Unto Us a Child is Born," a round from Handel's "The Messiah"; designed their own melody for a round, and finally performed it in groups of three.

Matching the assessment to the standards should help teachers to move their attention a little more towards assessment and less towards the details of the teaching activity. By training and inclination, teachers are primarily interested in what happens in the classroom, how to mold it and make it productive. All teachers, no matter what they teach and in what part of the United States, produce good activities first when asked to design assessments. It takes a while for their mindset to switch into asking "Why?" and connecting the interesting activity to the expected standards.

A "Big Idea"

Performance assessment means a change in perspective about the essentials of learning. Multiple-choice and the teaching inevitably associated with it focused on small recognizable facts or operations. The emphasis now is on concepts which will provide understanding of a wide area of knowledge and connect the facts and skills into a meaningful whole.

In terms of the arts, which have mercifully been free of multiple-choice for the most part, the assessment must focus on a "big idea," not the details of technique. This does not mean that technique is to be ignored; indeed any responsible arts teacher emphasizes daily acquisition and exercise of technique. But it should not be the focus of a portfolio, a project, or an open-ended problem. Although it is absolutely essential that young children sing the sol-mi interval accurately, the appropriate assessment is not the singing of that interval alone, but the singing of a song requiring that skill—and several others.

"Big ideas" are exemplified in the Visual and Performing Arts Framework's component goals, and are essentially the same as content standards. Assessments should ask students to pull together what they have learned around a content standard. An artistic performance such as a recital asks students to synthesize all the technique they have practiced into a whole. A performance assessment should do the same.

More than one component

As we have emphasized throughout this Prelude, arts education is for all students, not just those with talent. Those with talent also need to learn how to perceive, value, and to understand the history of their art. By including as many of the four components as possible in an assessment, you level the playing field for students. While those with special talent may produce a fine drawing, another student may be able to write a clear explanation of the effects he was trying to produce, or of the techniques of a famous artist.

When Karen Card, who teaches at New Brighton Middle School in Capitola, asks her students to produce a portfolio entitled "A Mask That Reveals," she asks for ten parts:

1. A written description of a mask chosen from a classroom display, including in the description any emotion or feeling the mask invokes.
2. Three or four drawings of masks from a slide show, with a written explanation for the appeal of the masks you drew.
3. A preliminary drawing of a mask for your own face, with a written paragraph explaining what this mask will reveal about you.
4. A mixed media plaster mask that communicates something unique about you.
5. A written paragraph explaining how your mask changed from drawing to plaster—or why it hadn't.
6. A paragraph written after "listening" to what your mask "told" you.
7. A colored drawing, using only mixed colors, to use as a painting plan for the completion of your mask.
8. A written "biography" of the development of the mask, including the changes you made and why.
9. A written assessment of your mask, using the rubric for this project.
10. A short video of you speaking through your mask.

Ms. Card's students thus have the opportunity to demonstrate their understanding of the heritage of masks; their aesthetic perception of both their own masks and those made by others; their creativity in making a mask for themselves; and their ability to judge aesthetically when they are asked to assess their own work against the rubric.

Assessment as good instruction

Assessment must be good instruction. Even an on-demand assessment should be a challenge for students to apply what they

have learned to a different but not unknown situation. Portfolios and projects are instruction at the same time as assessment, so if they aren't good instruction, they aren't good assessment either.

In fact, it's probably better not to try to work up an assessment idea in the belief that it has to be different from normal activity. As we said above, you don't need to invent new and wonderful teaching ideas for assessment. A more productive approach is to look at your most successful teaching activities—not necessarily the ones that the students enjoy the most, but the ones which most move their learning along—and add assessment elements to them.

Figure 6 is a schematic diagram of a portfolio assessment describing the essential unity between instruction and assessment. It comes from the Florida Institute for Art Education, which is working with funding from the Getty Center for Education in the Arts to improve visual art education in Florida's schools. The work that is being studied is a quilt by the African-American artist Faith Ringgold, who depicts her family's hopes and dreams as they spend a summer evening on the tar roof of their city apartment—hence "Tar Beach."

Step 1 is the introduction to the work for the student and for the teacher, the specification of the goals or standards for the unit. Steps 2 and 3 are first pieces of writing in response to "Tar Beach;" they will be kept in the portfolio for assessment. Steps 4 and 5 are explorations of the meaning of "Tar Beach" and its relation to books, tales, myths, and other quilts and pictures. Steps 6, 7, and 8 are responses to "Tar Beach" in terms of an individual and a group work of art, and a story of the same kind attached to the students' works. Steps 9 and 10 are a written reinterpretation of "Tar Beach" and an explanation of how the student work relates to it. Finally, step 11 is the analysis and judgment of the portfolio of visual and written material, with consequent reporting to the students themselves and members of the community. The entire process is called a comprehensive holistic assessment task or CHAT.

It might help when designing an assessment to take a good teaching idea and schematize it like this, so that you can see where assessment events come in, how they meld with normal instruction, and how they differ in kind. Several of them could be classified as open-ended problems and group projects, but they are all included within the portfolio.

Designing a rubric for arts assessments

Scoring is probably the issue which causes teachers the most anguish. Some don't like having to use a six-point scale; some don't think it appropriate to put numbers on young children's achievement

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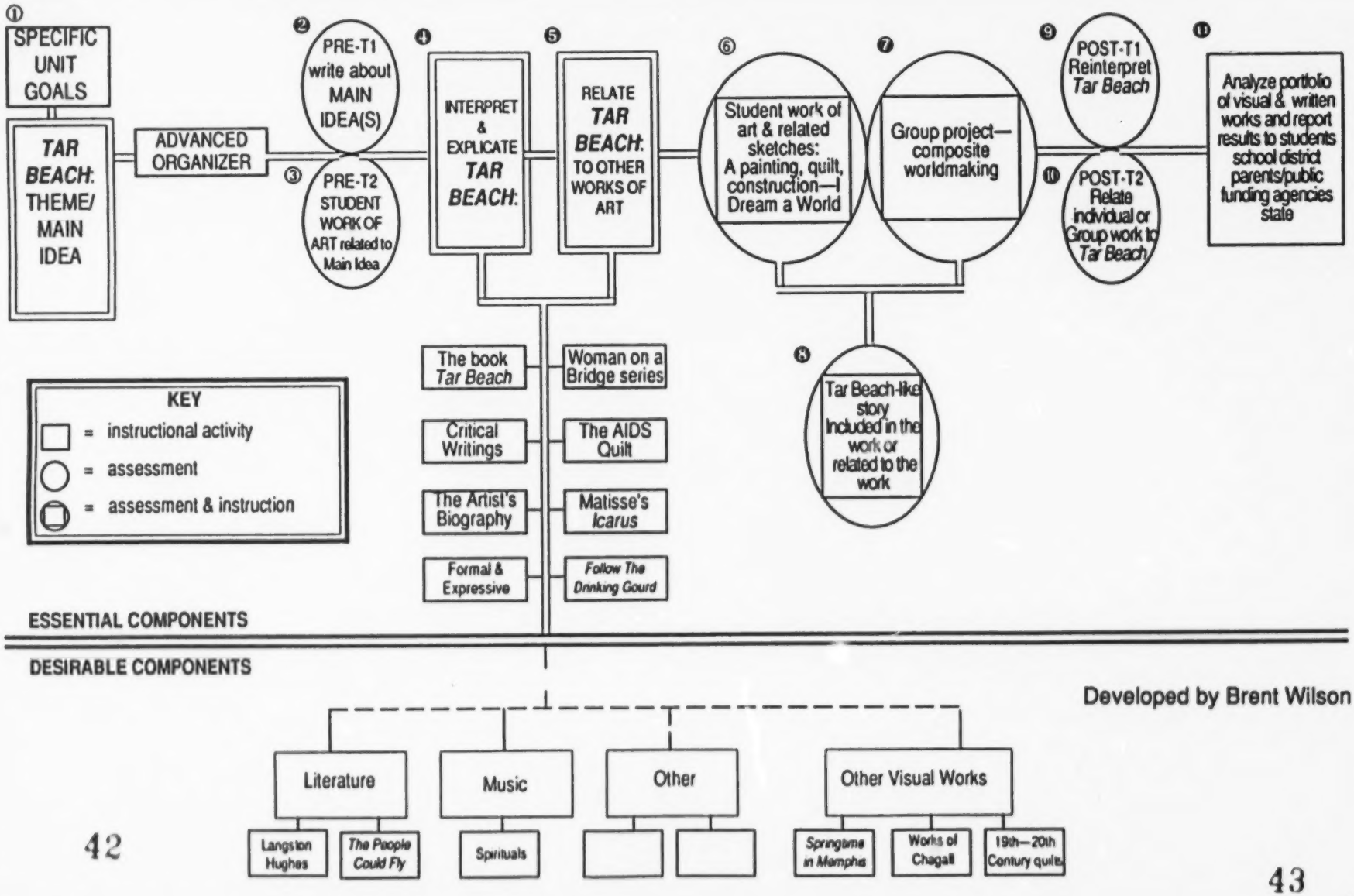
FIGURE 6
A COMPREHENSIVE HOLISTIC ASSESSMENT TASK MODEL: FAITH RINGGOLD'S *TAR BEACH*


① SPECIFIC UNIT GOALS
TAR BEACH: THEME/ MAIN IDEA
ADVANCED ORGANIZER
② PRE-T1 write about MAIN IDEA(S)
③ PRE-T2 STUDENT WORK OF ART related to Main Idea
④ INTERPRET & EXPLICATE TAR BEACH:
⑤ RELATE TAR BEACH: TO OTHER WORKS OF ART
⑥ Student work of art & related sketches: A painting, quilt, construction—I Dream a World
⑦ Group project—composite worldmaking
⑧ Tar Beach-like story included in the work or related to the work
⑨ POST-T1 Reinterpret Tar Beach
⑩ POST-T2 Relate individual or Group work to Tar Beach
⑪ Analyze portfolio of visual & written works and report results to students school district parents/public funding agencies state
The book Tar Beach
Critical Writings
The Artist's Biography
Formal & Expressive
Woman on a Bridge series
The AIDS Quilt
Matisse's Icarus
Follow The Drinking Gourd
KEY
= instructional activity
= assessment
= assessment & instruction
ESSENTIAL COMPONENTS
DESIRABLE COMPONENTS
Literature
Langston Hughes
The People Could Fly
Music
Spirituals
Other
Other Visual Works
Springtime in Memphis
Works of Chagall
19th—20th Century quilts

Developed by Brent Wilson

in the arts; and some think that the arts can't be quantified.

However, despite the pain involved in putting numbers on levels of achievement, the process is extremely helpful for teachers, because it asks them to articulate what they value. One teacher wrote: "Although I do not agree with the scoring, I have found this project important to my work. It has made me organize my teaching so that I can, in fact, assess my students' work more carefully."

We asked TAAP teachers to use the six-point scale because it is used in the California Assessment Program (CAP), and since the objective of TAAP is ultimately to include the arts in CAP, we should get used to using the six-point scale.

If you have difficulty writing a rubric — and there's no doubt that it is the most challenging part of designing an assessment — try it this way:

- Think about what you would like to see and hear from students in your specialty at their age — make it an ideal;
- Include in your ideal picture not only performance or production, but the ability to write and talk about what they have learned. Can they use the vocabulary of the art ? Can they tell you why one thing is better than another? Can they, for example, tell you what country a dance comes from or when a picture was painted?
- Write a description of this ideal achievement. (If writing it doesn't come easily, try talking into a tape-recorder about ideal achievement at this grade level, and then write what you have said.) Align this description with the appropriate content standard in the Visual and Performing Arts Framework.

Your ideal will be your 6 on the six-point scale. Then write the rest of the scale.

The reason for an even number of points is to force you to discriminate between the upper (4,5,6) and lower (1,2,3) halves of the scale. (Generally, the upper half can be thought of as "passing," and the lower half as "unsatisfactory.") If you were to have an odd number of points, there would be a powerful tendency to assign the middle score, which doesn't give you much information.

Don't worry about whether any student reaches level 6. You should not try to ensure a certain number of sixes, fives, and so on in the class. This is important: these assessments are criterion-referenced, not norm-referenced.

This means that content, such as those in the Visual and Performing Arts Framework, are a target to aim for. Students' achievement is measured not against each other's achievement, but against the criteria articulated in the Visual and Performing Arts Framework and made more explicit by your description of the ideal.

Being "best" in the class or "getting an A" means nothing if the student's accomplishment is not close to the appropriate standard in the Visual and Performing Arts Framework.

If this is uncomfortable—and it certainly is different from grading or scoring as we have known it—reflecting that grading against a standard provides important information about your students' achievements in relation to accepted content standards; about your own teaching; and about the conditions under which you teach.

Criterion-referencing means that the information provided by assessment can be used to improve student learning: if no students in a school or district achieve at a level above 3 or 4, then we should look at some of the factors that might be affecting their achievement, such as, for example, the amount of time devoted to an art form; the teacher's availability (a visiting as opposed to a resident teacher); the money available for supplies and equipment; and both money and time for professional development and coordination with other teachers, especially those who teach writing.

Scoring by the content standards thus gives arts educators a powerful lever for public support, since inadequacies in arts education will translate into lower scores. On the other hand, grading on a curve (distributing the scores so that the "best" student in a class gets a 6 and so on down) can't provide any leverage, since it always looks as if *some* students are doing well.

Scoring for quality

Teachers use their judgment all the time, for otherwise a student can't get help, especially in the arts. But the history of testing until now has deprived them of the honored use of that judgment for accountability purposes. Thus when teachers are asked to use their judgment for scoring the quality of students' work, they sometimes feel as if they had been asked to do something impolite in public.

The situation is complicated when a portfolio, for example, has several components, like Ms. Card's. The temptation is strong to check off the components to see if they're all there and reward the student for completion of the task. Students will expect to be rewarded just for having done the task, because American education often rewards seat-time more than the quality of student work.

However, performance assessments are aligned with standards so that judgments about the quality of work can be made. The presence of completed work is a prerequisite, but it is not rewarded in itself. Here is how Precious Bell Craft, whose portfolio for grade 8

"Design a Round" we cited in a previous section, lays out her portfolio evaluation procedure:

1. Check to see if all seven tasks have been completed.
2. Is there evidence that each task is complete?
3. Is there evidence that all seven pieces of work demonstrate the students' correct understanding of the criteria/guidelines?
4. Using the scoring rubric, score the portfolio, giving it ONE score from the scale of 6-1.

The rubric should permit judgments of quality, the exercise of the teacher's expert knowledge of the art as a template against which to assess the student's achievement. Following the procedure in the section entitled "Designing a rubric for arts assessments" will ensure that the rubric is not a checklist of completed items, but a guide to quality.

Group projects present special scoring problems: how do you get individual scores from a group project? How do you know how well students worked together in the groups—did one student do all the work, or did they all quarrel fiercely throughout the project?

Teachers who have used cooperative groups have many techniques for distributing grades. So too have band and orchestra directors. Perhaps the only new wrinkle in scoring groups we need is a questionnaire distributed to students for their comments on their own and others' performance in the group. Figure 7 is an example of such a questionnaire, developed by TAAP participant Kevin Birkbeck, who teaches in the Saddleback Unified School District, Mission Viejo.

Marla Tracy, whose flute-making assessment we mentioned previously, works out a rubric with her students. Then the students themselves apply it to each group's presentation. Their comments are frequently both perceptive and direct. This is their joint rubric:

Level 6. The presentation is well thought out and organized. All team members perform appropriate parts. The original story or myth is clearly narrated and well supported with the flute music, which is appropriate to the story. The cultural presentation is well explained; that is, techniques and musical customs are clearly presented. Costuming and props add to the presentation.

Figure 7: Reflective Questionnaire

Select from the list of words below to fill in the blanks.

1) I felt _____
with the idea my group chose from the idea bank.

2) I think this (will be/ is/ has been) a _____ project to be working on.

3) I (will/am/have) learned to _____ during this project.

4) My goal , _____, has been achieved by 10%, 20%, 30%, 40%, 50%, 60%, 70%, 80%, 90%, 100%
(circle one for beginning, middle, completion).

5. My group worked (poorly/ OK/ really well/ outstandingly) together.

"Poorly" = one person did most of the work while most others messed around — joking, being disagreeable, not wanting to work.

"OK" = two or three people worked on the project, but others got distracted and had a hard time cooperating.

"really well" = all worked on project and did what they said they'd do. Cooperation was good and disagreements were resolved.

"outstandingly" = all worked super together and the production exceeded everyone's expectations.

Fill-in-the-blank possible word list:

comfortable	nervous	afraid	excited
cooperative	easy	compromise	fun
listen to others	enjoyable	hard	useful
contribute	positive	negative	proud
overworked	created	satisfied	ashamed
pleased	well done	achieved my best	
gave as little as possible			

Level 5. Has all the required components, but is deficient in some details: for example, not all the members of the group play their home-made flutes.

Level 4. An adequate presentation that tells the story but is ragged and unpolished.

Level 3. A good attempt, but deficient in clarity of narration or explanation and/or lacking in musical quality.

Level 2. An attempt, but significantly lacking in clarity and musical execution.

Level 1. Minimal attempt with little evidence of planning or interest in the presentation.

3. Two Performance Assessments In The Arts

"I have learned much from this project and would redirect it from a different perspective next time around."
—TAAP participant

In this section we look at two different performance assessments, one in drama and one in visual arts. There is no question of choosing them for merit, since all the TAAP assessments were admirable. We have simply chosen them to contrast with the ones we have already cited and to illustrate some points not yet made.

We must stress the Prelude nature of all the assessments and the need for more teachers to try them and refine them. What looks like a good idea at first may need adaptation to realize its potential. It's important to keep working at an idea, not to dismiss it out of hand. It's also important to keep communicating about the assessments and your success or failure with them. If ever there was an antidote to the isolation of teachers in their classrooms, working together on assessments is not only a cure, but also a tonic.

Our first example is an open-ended problem, a K-3 drama assessment entitled "The Christmas Toy Shop." It is an open-ended problem because the children were given a free choice of what toy they wished to act, and their solution to the problem was their performance.

This assessment was devised by Steven Mitchell who teaches at Trinity Center Elementary School in the Trinity Center School District. The formal assessment took place after the presentation of the annual winter play. It focuses on creative expression, but because it also asks these young children to criticize their own performances on videotape, it includes aesthetic valuing. After a few months of instruction in movement and voice, the children were asked to select a toy they would like to represent in the holiday play, and to "write" a line they would say on stage to epitomize the character of the toy.

They rehearsed walking around the stage at equal distances from each other; freezing in place; and in turn, walking to the front of the stage, delivering their character's line, and then walking back to the freeze position. A videotape of the performance was carefully made so that each student could clearly see their own performance.

Mr. Mitchell developed the following rubric (Figure 8) which he would use for communication with adults about the students' performance:

Figure 8: Scoring Rubric for Acting

Level ***Description***

6 Fully achieves the essence of their character, while insightfully demonstrating both an individual and team commitment toward excellence

- Demonstrates a full understanding of the character through focused movement during the entire duration of the scene
- Walks out of line in character, stops center stage, delivers line in character with pacing and projection that can clearly be heard in the back of the room
- Keeps an equal space in line to the person in front of them at all times
- Shows awareness and is attentive to others and group as a whole

5 Accomplishes the purposes of the task

- Shows a clear understanding of their character through movement and vocalization through the majority of the scene
- When walking out of line, delivering line and walking back, focus is softened and is not as crisp as in level 6
- Keeps an equal space in line the majority of the time Is effectively involved with others

4 Substantially completes purposes of the task

- Displays an understanding of their character even though movement and vocalization are not constantly in focus
- Characterization in line delivered is less than strong and clarity and projection wane
- Space in line with person in front fluctuates occasionally Is successfully attentive to group

3 Essence of character through movement and voice occasionally hint at the truth of who the character is

- Characterization in movement and line delivery are less than truthful and clarity and projection are weak
- Gaps in line space are evident
- Interaction with group is fragmented

2 There is little believability through the movement and vocalization that this character is who they say , by their costume, that they are

- Shows only a faint sign of characterization in voice. Projection and clarity make words hard to hear and understand
- Pays little attention to others in group

1 Purposes of task not accomplished

- Shows no evidence of characterization in voice or through body movementSentence delivered cannot be understood and is not delivered at all
- No focus in individual part of group interaction

However, Mr. Mitchell also helped the students to derive their own self-evaluation. Discussion about movement and the uses of the voice resulted in general agreement that success meant "being the toy the whole time we were on stage." Then the students and teacher together worked out this self-evaluation (Figure 9):

Figure 9: Acting Self-Evaluation

Level	*Descriptions*
6	I was the toy. I walked, I talked, and froze in position the whole time I was on stage.
5	I was the toy most of the time. I walked, I talked and froze in position most of the time I was on stage.
4	I was the toy some of the time.
3	I was the toy a little bit.
2	I was mostly just being myself and not the toy.
1	I was me and not the toy.

The students and Mr. Mitchell watched the videotape of the performance once and then practiced the use of the self-evaluation scale. Then they looked at the videotape again and circled the number that applied to their performance. Twenty-two K-3 students filled out this survey immediately following their viewing of their performance on video tape. Of 22 children, 13 gave themselves a 6, and no one awarded themselves a 2 or 1! One student changed from a 1 to a 6, and another rated himself first a 4, then a 5 and finally a 6. (See Figure 10.)

Figure 10: Acting Self-Evaluation Results

Responses: *Level*	*Number of students choosing this level*
6	13
5	5
4	3
3	1
2	0
1	0

The value of this assessment lies in the careful training Mr. Mitchell gave the children in how to evaluate their own performances. He didn't just let them watch the videotape, but first helped them develop criteria for judging themselves, and then guided them in the use of the scale. The children's erratic numbers don't matter as much as this early lesson in self-assessment. If the students were to learn a little more each year about reflection on their own performances, formal assessment might be superfluous by the time they graduated.

Our second assessment is unique in that it is not concerned with either performance or production, a rarity in an arts assessment. Jack Haehl, of Terra Linda High School in the San Rafael Unified School District, always incorporates a written component consisting of gallery reviews in his high school art classes.

This is our only example of an assessment that is centered on aesthetic perception, valuing, and heritage, not on creative expression. Mr. Haehl divides his classes into a studio curriculum and a curriculum on understanding art.

"Some teachers in other departments work with me in a humanities network, encouraging our students to develop independent projects which will earn credit for them in each class," he writes.

The students begin the course in understanding art by looking at a group of prints and learning appropriate vocabulary for describing materials, techniques, and aesthetic qualities. Then the beginning students (Mr. Haehl incorporates the understanding art curriculum into all his classes, grades 9-12) write a review of at least five books of watercolors from the art library, using their new vocabulary to describe methods and techniques. Advanced students write a report on the artist of their choice, putting the artist into the appropriate historical background. These reports must be at least 500 words long.

In preparation for the gallery review, Mr. Haehl presents slides of the various galleries in the area and helps students to understand what a wealth of visual art is available in the modern metropolitan area.

Finally the student visits a gallery, museum, art event, or art activity and writes a review of the exhibits. A list of questions is supplied and all must be answered in a 500-word piece.

Mr. Haehl assigns other gallery reviews in the second semester, including a review of the annual student art exhibition.

Figure 11 is Mr. Haehl's rubric for each gallery review:

Figure 11: Scoring Rubric for Gallery Review

Level	*Description*
6	Goes beyond what is expected and makes fulfillment of the task a creative expression. Review reflects excellent application of skills in critical analysis, interpretation, and judgment. Review shows extensive use and understanding of terms from the art glossary and visual art vocabulary. Comments, metaphors, and descriptive language are insightful and based in careful analysis. Interpretation reflects knowledge and makes relevant references to art history and/or heritage. The criticism of the work is clearly stated and is based on descriptive examples. The reader gains a clear picture of the exhibit or event and an understanding of the reviewer's point of view.
5	Completes the task in an incisive and thorough manner. Review exhibits skill in critical analysis, interpretation, and judgment. Student uses terms from the art glossary and vocabulary list, as well as metaphors and descriptive language. References are made to related works from the history of art. Critical judgments are clear and reader gains an insight into the work or event.
4	Substantially completes the task, with some ideas or concepts missing. The review includes analysis, interpretation, and critical judgment. Some terms from the art glossary and vocabulary list are used. At least one reference is made to related work from the history of art. The reviewer's opinion is stated and the reader gains a basic understanding of art work or event.
3	Partially completes the task, with minimal or perfunctory effort. There is an attempt to include analysis, interpretation, and critical judgment in the review. A few terms from the art glossary and vocabulary list are used. A reference to work from the history of art may be included, but the connection to the work being reviewed may not be clear. The review takes a position on the work, but it is not strongly substantiated. There is an attempt to describe the work or event, but the reader may gain a clear picture.
2	Minimally completes the task with fragmented results — may need redirection in the future. Use of analysis, interpretation, and a critical judgment may be evident, but not clearly exhibited. Few, if any, terms from the art glossary or vocabulary list are used. No references are made to related works from the history of art. If one is used, it is not relevant. The reviewer does not make his/her opinion regarding the exhibit or event clear and based on stated observations. It is difficult for the reader to gain an idea of what the exhibit or event was like.
1	Shows little evidence of having attempted to accomplish the task. The review does not go through the steps of analysis, interpretation, and judgment, nor does it use any terms or vocabulary. The reader gains no understanding of the exhibit or event or of what the reviewer based an opinion on.

"Students at every level will look at paintings, prints, slides, films, and videos about art. Many of them will go into a gallery or museum for the first time in their lives, though perhaps not the last. For me, that's worth reading all that writing!"
—TAAP participant

"Students will vary greatly in the quality of the writing produced. Students come from every level, including non-English speaking, as well as those in at-risk programs. Accommodations are made, but everyone is expected to participate fully in order to receive full credit," writes Mr. Haehl.

He chooses to score each gallery review separately and compute them into a grade, as if they were a series of open-ended questions. A teacher emulating Mr. Haehl's idea (or Mr. Haehl himself on using this technique again) might consider scoring the body of the work as a portfolio, and enlisting the students' ideas on what might be suitable criteria for the whole experience. It would also give the students a portfolio in both halves of Mr. Haehl's class — one for their art work and one for their written work.

4. The Future Of The TAAP Project

This Prelude will attain its greatest success if it makes you eager to try these ideas in your classroom—or even devise an assessment of your own.

The TAAP project is now entering its second year. Now we face the deep and serious questions that advancing into a project always brings: What am I trying to attain here? What do I need to make it better? What should I have done?

The TAAP project will proceed on two fronts: the first-year pioneers may revise and refine their projects from last year, and they may wish to devise new ones, in light of what they have learned; new TAAP participants should devise their own assessments and also try out some of this year's assessments by networking. Above all, we should all communicate with each other about what works and what doesn't.

Based on the TAAP project's experience in its first year, here are some guidelines to both simplify procedures and channel energies.

Guidelines for developing and trying out assessments

- Read the definitions, the descriptions, and the examples in this Prelude, and try also to read at least *Taking Full Measure* by Wolf and Pistone before beginning a project.
- Reflect on your own teaching carefully. You probably have excellent teaching activities that could become a portfolio, open-ended problems, or group projects.
- Write down — and this is important — write down what you expect students to be able to do and to know as a result of a favorite teaching activity. Then look in the Visual and Performing Arts Framework for the content standard that you are aiming at. The words may be different, but the ideas will be essentially the same.
- Design your assessment within the definitions we've discussed.
- For this first time, do the assessment in the classroom with a minimum of announcement. As far as possible, let it be a normal classroom activity. In the case of a portfolio, you will, of course,

"I have enjoyed this project. I am only now beginning to understand what 'assessment' really means. In talking with many of my peers on the project, I think to say that we are all just beginning to get it is a fair statement. I hope we will be given the opportunity to continue to work more on the project."
—TAAP participant

tell students what the purpose is, and why you want them to write about what they are doing, but don't stress that it's an assessment. Adopting a relaxed attitude to the activity will make it less stressful to spot the problems and correct them in a second run.

- Where possible, arrange for a group grading. For example, you might ask the English teachers in your school to join with you in a group grading of portfolios such as Ms. Craft's, and suggest to them as quid pro quo that you, the art teacher, would read English papers in a group. Or a group of music teachers in a district could all assign "Design a Round" to their grade 8 vocal classes, and then meet together to grade the portfolios in a group.
- Keep notes on what worked and why in any form that is not burdensome to you. Records are only to avoid wheel reinvention—they don't have to be elaborate or properly typed, or even written. You can talk into an audio tape recorder as you drive home in your car.
- *Don't do too much work!*
    - Don't devise three different rubrics for projects, if they are all connected with one "big idea" and could be seen as parts of a portfolio. (Look at Figure 6 on page 31, the "Tar Beach" CHAT for an example.)
    - Let students grade each other and themselves.
    - Don't reproduce everything students need for the project—let them find information from libraries and books in the classroom.
    - Above all, don't try to classify your assessments and fret when they don't seem to fit. Enjoy the freedom to experiment.

Within a year of two or trying and retrying, being frustrated and overcoming obstacles, the TAAP project and the TAAP teachers will have a small but refined body of good assessments that can then be tried on a larger scale. California is not the only state thinking about assessments for statewide accountability in the arts; so are many others, but, perhaps just as importantly, arts assessment could become part of the national examination system, as we shall see in the final section.

5. Assessment In The Arts:

The National Trend

This Prelude began by describing the dismay of the arts education community when the arts were omitted from the six national education goals, and the community's subsequent rallying of its energies to bring the arts into equality with the other academic disciplines. Those energies have produced dramatic results. We now have a process for developing national standards in the arts; a proposed National Assessment of Educational Progress (NAEP) for arts in 1996; and a proposal for a National Center for Education in the Arts.

Before describing these national developments in detail, it is important to point out that the TAAP participants should see themselves as part of a nationwide ground swell to promote arts education. As California has pioneered with curriculum frameworks and innovative assessments, it is now, through TAAP, in the forefront of developing arts assessments.

"By espousing the same concern for the kind of standards which inform every other discipline of the basic curriculum, the arts strengthen their legitimacy and reinforce their academic importance."

—A. Graham Down, President, Council for Basic Education

National Standards for the Arts

If there are national goals that require students to learn "challenging subject matter," then there must be standards detailing that subject matter. The National Council of Teachers of Mathematics (NCTM) produced its *Curriculum and Evaluation Standards for School Mathematics* in 1989. Both the document and the NCTM's process to develop standards became a model for the other disciplines which soon followed: science, geography, history, civics, English/language arts, the arts, and world languages.

In each case, the development of the standards is being coordinated in the Office of Educational Research and Improvement (OERI) of the U.S. Department of Education; coordinated, but not controlled. Each subject matter has a coalition of professional organizations (like the NCTM) who have been given funds to develop the standards.

In the case of the arts, the National Endowment for the Arts, the National Endowment for the Humanities, and the U.S. Department of Education have funded a consortium of arts education associations to develop the standards. The consortium was initiated

by the Music Educators' National Conference (MENC) and the other members are the National Art Education Association, the National Dance Association, the American Alliance for Theater in Education, and the Educational Theater Association.

The standard-setting process consists of a National Advisory Group, chaired by A. Graham Down, president of the Council for Basic Education, which has ultimate sign-off on the final document; and five planning committees (one for each of the arts plus one for the State Art Education Consultants), which prepare standards documents for the approval of the Advisory Group. A satisfactory rough draft of the standards will be circulated to the membership of the arts organizations for comments, and public hearings will be held so that those with opinions can express them.

Setting standards for the arts is a Herculean task. In the patchwork of arts education in U.S. schools at the moment, there is little experience of a sustained sequential curriculum in any of the arts. The problem is further complicated by the need to set standards for arts education that would include every student at every level: elementary, middle, and high school.

The National Advisory Group has proposed an architecture for the standards that will immediately seem familiar to California arts educators. The major divisions being considered for the entire document are: creation and performance; history and context of the arts; perception and criticism; and the nature and value of the arts. Under each of these headings, the four arts will be listed according to the expected standard at grades 4, 8, and 12. This tends to draw a unified picture of the arts by emphasizing their common features rather than their differences.

Like the California Visual and Performing Arts Framework, the national standards are concerned with content standards. Performance standards have been extremely troubling to all those involved in standard-setting, no matter what the subject, for the designation of certain levels of achievement ahead of time seems likely to promote tracking: if there are "basic," "proficient," and "advanced" performance standards, then it seems inevitable that some students will be expected only to meet the first, or the second and will be treated accordingly.

For this reason, the arts standards will have a single performance standard at grades 4 and 8, and only two at grade 12, in order to accommodate those students who have specialized in an art form. Even at grade 12, there will be a single standard in all four components of all four arts for every student—some students will be acknowledged to have reached a higher standard in their art. And

because "performance" is an ambiguous word in the arts, the expression used for these levels is "achievement standards."

The arts standards should be available for public comment in the spring of 1993. The publication target date is 1994.

Although few are looking so far ahead yet, the next step in the process must be the development of national assessments to gauge progress towards the standards. Of course the standards will be voluntary, and so will any assessments when they are developed, but they cannot help but have a profound effect on arts education in the U.S.

The 1996 NAEP arts assessment

The National Assessment of Educational Progress (NAEP) is like a thermometer stuck down the throat of the U.S. educational system to take its temperature. A representative sample of students (usually about 100,000) takes tests in core subjects every two years, and the results are reported in terms that make headlines: "U.S. students can add, but can't think;" "U.S. kids still don't write well."

Music and visual art were partially assessed by NAEP in the 1970s, but for lack of funds the assessment was not administered nationwide and the results were never completely analyzed.

There is now a new approach to NAEP, based on the reforms of the 1980's. The development of a NAEP in a subject now has two phases: the writing of a framework which will act as a guideline for the test developers and as an indication to the educational world of the material to be assessed; and the development and piloting of the test itself.

The NAEP frameworks can make significant contributions to education reform in themselves. For example, the reading framework makes it clear that children will be expected to read for meaning, and to answer questions in writing about what they have read. The framework has embraced a view of reading based on constructivist psychology. By doing so, it has put the official stamp of NAEP on an approach to reading which differs from a good deal of practice. It is clearly intended to change that practice.

The framework for a proposed 1996 NAEP arts assessment is now under development. The funds for the framework's development were provided by the Getty Center for Education in the Arts and the National Endowment for the Arts, in conjunction with the National Assessment Governing Board (NAGB), which oversees NAEP. The framework is being developed by a consortium led by the Council of Chief State School Officers (CCSSO), and includes the College Board and the Council for Basic Education. The consortium

is charged only with developing the framework; a new funding process will have to be started for the development of the 1996 assessment itself.

Because of the simultaneous development of the standards and the developments in arts education, the arts framework will probably have the same relation to the field that the reading framework has to reading classrooms, only to a greater degree. The arts framework, like the standards, may outline a complete, sequential vision of arts education, although its writers are perfectly aware that such a thing hardly exists in U.S. schools. In other words, on the national level as well as in California, assessment is a tool to bring about changes in funding, teacher training, and public expectations.

The framework process has the same structure as the standards, with a Steering Committee of distinguished representatives of arts organizations and supporters, and four planning committees. The process includes the publication of a paper on arts education issues, public hearings, and circulation of repeated drafts of the framework. It will be delivered to NAGB in 1994.

The accompanying Figure 12 stresses the similarity between the standards and the NAEP framework processes.

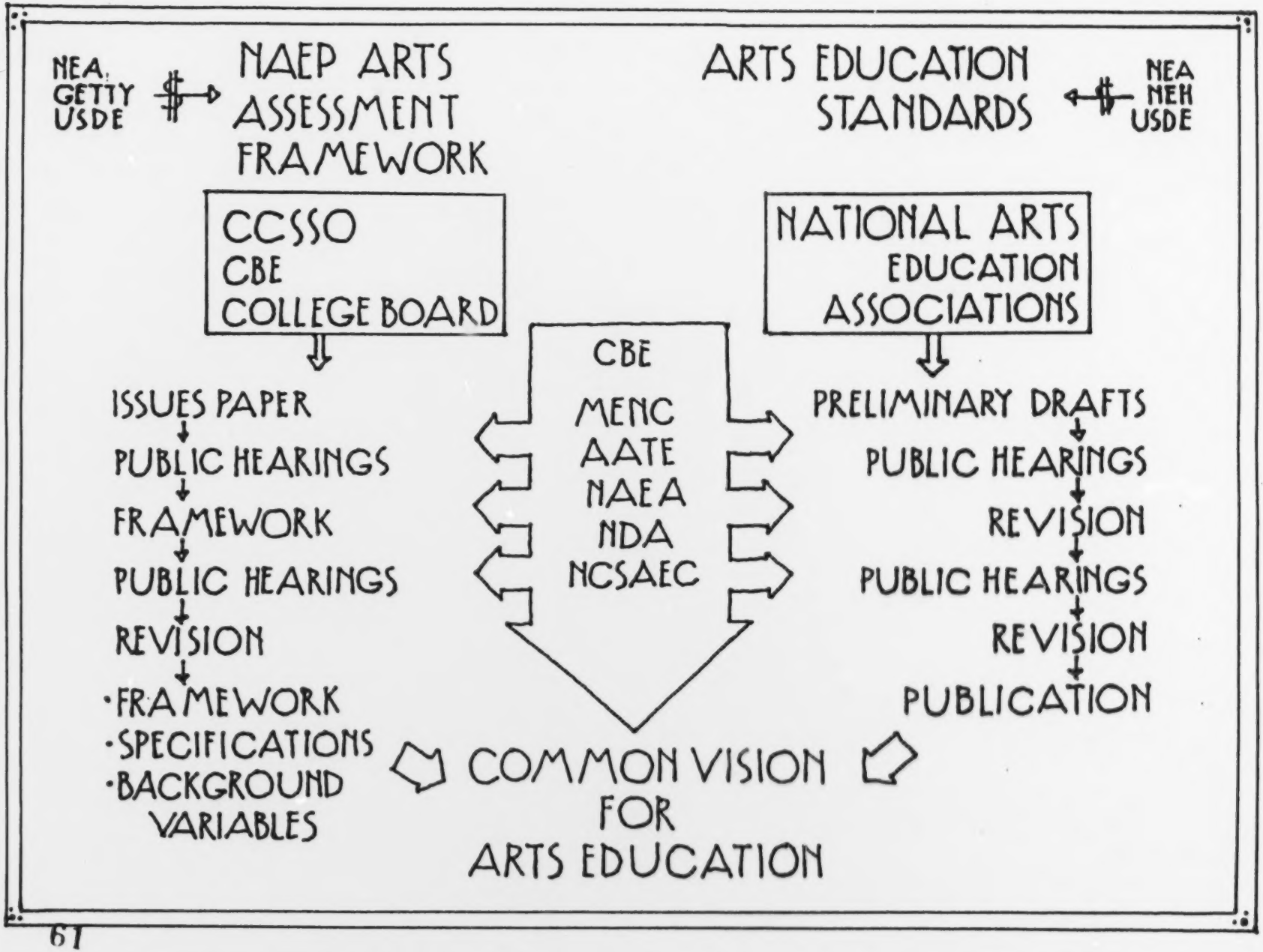
A national center for education in the arts

Hell has no fury like a woman scorned, we say, loosely paraphrasing William Congreve. When arts educators are scorned, as they saw themselves when arts were omitted from the national goals, they translate their fury into a whirlwind of conferences, meetings, and reports. There were no fewer than four national conferences on arts education within a single year, each with their accompanying papers and action plans. One of these resulted in the Arts Partnership Working Group, convened by the Kennedy Center in Washington and the Getty Center for Education in the Arts.

Although its main agenda was to give advice on the arts to the U.S. Secretary of Education and thereby perhaps to get the arts recognized in the National Goals, a major result of the group's meetings was the notion of a National Center for Education in the Arts.

The National Center would have two major functions. It would act as a national clearinghouse for arts education, and it would be a center for development of arts education policy. Both would enhance the work of TAAP. Through a clearinghouse, TAAP's assessments could be tried out in other states throughout the U.S., so that they could be refined by contact with a wide variety of student populations. A center for policy discussions would inevitably

FIGURE 12


NEA
GETTY
USDE
NAEP ARTS ASSESSMENT FRAMEWORK
ARTS EDUCATION STANDARDS
NEA
NEH
USDE
CCSSO
CBE
COLLEGE BOARD
NATIONAL ARTS EDUCATION ASSOCIATIONS
CBE
MENC
AATE
NAEA
NDA
NCSAEC
ISSUES PAPER
PUBLIC HEARINGS
FRAMEWORK
PUBLIC HEARINGS
REVISION
·FRAMEWORK
·SPECIFICATIONS
·BACKGROUND VARIABLES
PRELIMINARY DRAFTS
PUBLIC HEARINGS
REVISION
PUBLIC HEARINGS
REVISION
PUBLICATION
COMMON VISION FOR ARTS EDUCATION

consider the place of assessment in achieving the goals of arts education.

Firm plans for the practical design of the center (although not its physical location) are due in March 1993.

The work continues

As they struggle with developing assessments in their classrooms, perhaps feeling insecure about what they're doing and not quite knowing what questions to ask and where to ask them, TAAP participants should reflect that they are part of a national movement to bring arts education from the periphery to the core. Real change comes from teachers' delight in their own professionalism. This enthusiasm releases the potential of students and teachers, and both share the joy of enhanced learning.

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